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**T**HIS has been a busy musical week. The Lamoureux Orchestra from Paris, under Chevillard, the first Nikisch Philharmonic concert, Wm. A. Becker's début, the Joachim Quartet, the first of the series of "Elite Concerts," Caruso and Bonci in opera, and the two violin prodigies, Franz von Vecsey and Mischa Elman, were the chief attractions among the large number of concerts given.

The Lamoureux Orchestra, under Camille Chevillard, achieved a tremendous success. It is a remarkable organization, excelling in brilliancy and verve even the Philharmonic and the Royal orchestra. We had heard the Berlin Philharmonic under Nikisch the very night before the début of the Parisians, so the best possible opportunity was presented to make comparisons at short range. The strings of the Lamoureux Orchestra are more sensuous and brilliant, the woodwind softer and sweeter than those of the Philharmonic. Simply enchanting were the first oboe and the English horn. The brass is inferior to the Philharmonic. The horns in particular lack that full, rich tone of the hunting horn that carries us to forest and glade and gives us glimpses of fine woods and the chase. On the whole, however, the tonal effects of the French orchestra surpassed anything I have heard from the German orchestras. It is a virtuoso orchestra, and notwithstanding the fact that it played in the Hochschule Hall, which has abominable acoustics, the success was overwhelming. The following numbers were played: Overture to "Benvenuto Cellini," Berlioz; "Eroica" symphony, Beethoven; "L'Apprenti Sorcier," Dukas; "L'Enfant s'endort," De Camondo; "Fantaisie Symphonique," Chevillard; "Vorspiel" and "Liebestod," from "Tristan and Isolde," Wagner; "Meistersinger" overture, Wagner.

Anyone accustomed to German traditions could not wholly agree with Chevillard's reading of the "Eroica." The first movement was too fast, too flighty, and the adagio too slow, and the spirit generally was not Beethoven as we are used to it. A phenomenal performance was the scherzo by Dukas. Such orchestral virtuosity I never heard before. The Wagner numbers were magnificently given.

The accuracy of some of the instruments is extraordinary. For instance the horn played the difficult part in the trio of the scherzo in the "Eroica" with incredible ease and lightness.

The second concert brought forward the overture to "Freischütz," Weber; symphony No. 4 in D minor, Schumann; "Norwegian Rhapsody," Lalo; overture to "Afternoon of a Faun," Debussy; "Phaëton," symphonic poem, Saint-Saëns; sketch from "The Steppes of Central Asia," Borodine; "Venusberg" music, Wagner, and "España," rhapsody for orchestra, Chabrier.

At the second concert the orchestra was at its best in the French works, and in the "Venusberg" music, the performance of the latter being quite exceptional. In the Borodine sketch the English horn solo is wonderfully suggestive of the Orient, and it was played enchantingly.

Lalo's rhapsody, with the suggestions of the fjords and mountains of Norway, its beautiful instrumentation and

orchestral coloring, is an interesting work, full of poetry and moods. Chabrier, in his "España," has made ingenious use of popular Spanish melodies with their piquant rhythms. The "Jota" and "Malaguenas," the characteristic dance tunes of Northern and Southern Spain, are here cleverly amalgamated. Played as the Parisians played it, the piece produces a rousing effect. A great ovation was tendered the men and their leader at the close.

The Berlin papers all acknowledge the greatness of the orchestra, but some of them, notably the Tageblatt, will not admit that Chevillard is a great conductor. Whether this is wholly conviction or partly Chauvinism is difficult to determine. Be that as it may, the fact is and remains that Chevillard is a great and an inspiring conductor. It is folly to maintain that a man who can bring an orchestra up to such a pitch of perfection, who has such a fine sense of all orchestral effects, who is so broad and catholic in his tastes, who enters into his work with such zeal and enthusiasm as to fire his men to do their very best and to arouse the public to such frantic applause, who has a sound and healthy interpretation of the classics (even though different from the German), it is folly to maintain that a man who can do all this and more is not a great conductor. It is true he is not a Nikisch, but there is only one Nikisch.

Great conductors, like Richard Strauss and Dr. Muck, were present at the Lamoureux concerts, and they both



CARL PANZNER.

Conductor of the Bremen Philharmonic Concerts.

warmly congratulated Chevillard on his conducting and success, and the opinion of such men counts for more than that of any critic. There were many prominent musicians present at the Lamoureux concerts, including Joachim, Hekking, Humperdinck, Halir, Frischen, Gernsheim, Scharwenka, Kaun and Da Motta.

The first Nikisch Philharmonic concert took place Monday evening. The Philharmonic was sold out, as usual. Nikisch, the most gifted man of the baton of our day, opened with a spirited performance of the "Meistersinger" overture, which he conducts as no one else can. Then followed Bruckner's "Ninth" symphony, a heavy dose for

the public, but a work full of interest for the serious musician. Nikisch gave a masterful reading of it. The most effective movement is the scherzo, which was enthusiastically applauded.

As a novelty Hugo Wolf's "Italian Serenade," in Max Reger's arrangement, was given. It is a pleasing but rather colorless piece, by no means one of the late composer's best efforts.

Anton van Rooy was to have been the soloist, but a sudden indisposition prevented his appearance and at the last moment Dr. Felix von Krauss, of Leipzig, was secured as a substitute. This was a keen disappointment for the public, all the more so as Krauss sang badly, his chief characteristic being a proneness to wander from the key. He sang two Schubert songs and "Wotan's Farewell."

William A. Becker, the American pianist from Cleveland, made his début at Beethoven Hall Thursday evening with the Philharmonic Orchestra. This was a big event in the American colony and it was made all the more interesting because Josef Frischen, of Hanover, conducted. Beethoven Hall was packed full for the first time in my experience at a débutant's concert. Becker played his own concerto in E minor, the Beethoven E flat concerto, and as solo numbers Schumann's "Warum" and the Chopin A flat polonaise. He scored an enormous success that was a steady crescendo, ending with some fifteen recalls and five encores at the close.

It was the biggest public success an American pianist has had in Berlin of late years.

Becker has tremendous strength and a wonderful technic. The way he mastered the great technical difficulties of his concerto was nothing less than surprising, and his technic is always clear and telling. He also has a voluminous tone and much temperament. His whole style of playing is big, broad and manly, and he is at his best in bravura pieces. His playing of the Rubinstein staccato study, which was one of his encores at the end of his program, was one of the greatest pianistic performances I ever heard. It was majestic! He took a terrific tempo and kept it up with ever increasing power to the end. I doubt if any other living pianist can play this staccato study better.

But Becker, with all his strength, is by no means a mere pounder. He can produce a beautiful, soft tone, as shown in Schumann's "Warum" and the adagio of the Beethoven concerto, in which he revealed much poetry and sentiment. His own concerto is built upon broad lines, following the classical form, well instrumentated, strictly symphonic and without any catering to the popular taste in the piano part. His treatment of the piano is held down to the thematic material and figuration on the themes, and not even in the cadenza is there any mere display. A little more brilliancy in the cadenza would not be amiss. The first movement, in which the composer holds strictly to the big sonata form, is the best movement. The adagio is a sort of prayer and the finale is a tarantelle. The work reveals Becker as a thorough musician and one who knows how to write in big and strict forms for piano and orchestra. That he is a good musician was also shown by his interpretation of Beethoven.

Josef Frischen, who is one of the best conductors of our day, read off the intricate score of Becker's concerto as if he had known it for years instead of hours. In his discreet accompaniments, his extraordinary following of the soloist, Frischen reminds one more of Nikisch than any other conductor. He was also down on the program as a composer with two orchestral numbers, a "Herbstnacht" and a "Scherzo," the latter, particularly, being an interesting work, full of humor and esprit, and superbly instrumentated. While quite modern it is not revolutionary, nor does it abound in bombastic, bizarre effects as is the case of some of the young moderns. Frischen the conductor is, of course, much greater than Frischen the com-

poser. He is a conductor who has the gift of immediately putting himself en rapport with his orchestra, and getting the men under him to give their best. He has a remarkable insight into a score and his readings reveal a poetic nature and a fine sense of orchestral coloring. Frischen was enthusiastically applauded.

Many prominent artists were present at the concert, among them Hekking, da Motta, Professor Schmalfeld and others, who warmly congratulated both Becker and Frischen.

José Vianna da Motta played at a private musicale the other afternoon, and this proved to be the most interesting and thoroughly enjoyable piano recital I have heard in a long time. When this Portuguese plays the piano you can give yourself up to the full enjoyment of the program without fear of being disturbed by shortcomings or externals. Da Motta's art is perfect. His technique is so wonderful in its perfection that you even forget to wonder at it but take it as a matter of course. His musical instinct is so true and his interpretation so artistic that everything as interpreted by him seems rightly interpreted. A pianist who can make the Liszt B minor sonata so interesting to the general public as da Motta made it must needs be not only a great pianist but a strong artistic personality.

One of the best, truest and most characteristic criticisms of da Motta I ever read was by the critic of the London Pall Mall Gazette in the issue of February 28, 1903. He writes:

"Yesterday afternoon Senhor José Vianna da Motta gave his fourth historical recital for the piano, and, to our mind, thereby proved himself to be on a level with the greatest interpreters of the piano now living. In Bach's Toccata in C major, transcribed from the organ setting by Mr. Busoni, this player proved himself to be not only from the standpoint of technique but also from that of profound and keen emotion an artist of the rarest intelligence. In fact we will go so far as to say that Senhor da Motta is at the present moment equal to the greatest of contemporary piano players. Not only does he work wonders as a mere magician commanding the service of separate notes, but from the point of view of feeling he is equally and no less exceptionally fine. To sum up the whole matter: Senhor da Motta is a pianist possessed of the greatest power, no less than of the greatest poetical sense of interpretation. That curious bridge which separates talent from genius has been assuredly crossed by him. Senhor da Motta, outside any comparison with any contemporary rival, continually surprises his hearers by his exquisite flights of imagination. It would be difficult to use exaggerated words of praise in commenting on the deserts of this player; that we have ranked him exceedingly high is only in full accord with his undoubted genius. We do not hesitate to use that word genius in connection with so exquisite an accomplishment."

This is but one of hundreds of brilliant press notices of da Motta. Could any pianist have a more glowing eulogy? And critic and pianist were utterly unknown to each other, so that there can be no plea of a biased opinion. It is one of the most remarkable criticisms I ever read of any pianist, and I take pleasure in publishing it herewith because da Motta is so thoroughly deserving of such high praise.

Franz von Vecsey gave a concert in the Philharmonie Friday evening. He played the Mendelssohn concerto, the Bach air and prelude in E major, and the Vieuxtemps ballade and polonaise. The first movement and finale of the concerto he played like a finished artist, but his best work was in the Bach prelude, which he rattled off at a very lively tempo with beautiful shading, changing most dexterously from detached to spiccato bowing, and always pro-

ducing a fine tone. His playing of the prelude in clearness of technique, purity of intonation, nuances, style and tone was equal to the best interpretation I ever heard of it by any full grown artist. The polonaise was not so well played. On the whole Von Vecsey has improved since last winter materially. The large hall was packed full, and he was tendered an ovation.

Wonder of wonders, there is another violin phenomenon, a boy named Mischa Elman! This new Russian prodigy, who comes from Odessa, had been preceded here by rumors of his great gifts, and the Concert Bureau Wolff sent special invitations to the critics to attend an Elman private matinee the day before his debut. Being somewhat skeptical I did not attend, and so first heard him at his concert last night.

The boy is remarkable! He has a finished technique, a large and warm tone, and his interpretations are broad and ripe. In addition to all this he has also a glowing temperament. How a child of twelve can play the Paganini concerto as Elman did is difficult to understand. His left hand work was remarkable, forceful and clean. His intonation is perfect, even the difficult tenths in the concerto and the runs in thirds being true as steel. He manipulates the bow with the strength, ease and freedom of a master.

At the first "Elite Concert," which took place in the Philharmonie before a crowded house, Prevosti, with her wonderful coloratura singing, scored the greatest success, while Lula Myz-Gmner, the contralto, was a good second. These two singers are great favorites with the Berlin public. Prevosti has been before the public here for years as an opera singer. She is a great combination of vocalist and actress. The other artists who took part were Anton Sistermans, the eminent baritone, who was hoarse and in bad form, and Alexander Petschnikoff.

Henri Marteau and Willy Rehberg played sonatas by Brahms, Busoni and Strauss at Beethoven Hall Saturday evening, with great success; the Joachim Quartet gave their first concert Thursday evening in the venerable Singakademie, playing well worn works by Haydn, Mozart and Beethoven in their well known classical style; a new pianist, Paula Stebel, made a successful debut in two Brahms and the Beethoven G major concertos; Alessandro Bonci, the Italian tenor and rival of Caruso, made his debut in "Rigoletto" at the new National Theatre with rousing success. These and many other concerts I did not attend for the simple reason that one cannot be in six places at once.

Carl Panzner, the conductor of the Bremen Philharmonic concerts, who will conduct a New York Philharmonic concert this season and whose photograph I herewith publish, is one of the leading conductors of Germany. He was born at Teplitz, March 2, 1866. In early childhood he displayed unusual musical gifts which induced his parents to fit him for a musical career. At the age of ten he appeared in Dresden as a piano prodigy and attracted much attention. He studied at the Royal Conservatory of the Saxon capital under Felix Draeseke, Franz Wüllner and Jean Louis Nicodé. At the same time he acquired a good general education at the Gymnasium. When he was twenty-one Anton Rubinstein heard him play and became interested in him to the extent of giving him lessons, advising him to adopt the pianistic career. The career of a conductor, however, seemed more alluring to him. His first position as an orchestral leader was at the Sondershausen Opera, and two years later at Elberfeld, besides conducting opera he began to attract attention as a concert conductor. In 1893 he succeeded Emil Paur at the Leipzig Opera, when Paur was called to Boston, and in 1899 he was chosen for

the Bremen Philharmonic concerts as successor to Felix Weingartner, which post he still occupies. During the six years he was in Leipzig Panzner brought out twenty-five new operas and he was the first conductor to give in that city the last great Wagner music dramas without cuts.

As a conductor his leading characteristics are a broad conception, a strong instinct for climaxes, subtle, poetic touches and unusual temperament.

The Music Pedagogic Congress was held here in the Reichstag Building, October 6 to 8, under the presidency of 'Xaver Schwarwenka. Eminent musicians, conservatory directors and pedagogues from all over Europe were present. The program, which was given in a recent issue of THE MUSICAL COURIER, was carried out in full. The speeches on the leading musical pedagogic questions of the day were full of interesting and instructive matter. Of special interest was the lecture on "Artistic Singing and the Education of Vocal Instructors," by Professor Somigli, of London. He made a bitter attack on the charlatans and singing teachers without conscience who win their pupils by all sorts of promises and lead them on to ruin. He said the state ought to take the matter in hand, found a special examining committee and compel all would be vocal pedagogues to pass a strict examination before being allowed to teach. His speech met with universal approval and was loudly applauded. The state examination should not be limited to singing teachers. In every branch of music there are hordes of teaching frauds that should be driven out of the profession.

The Mendelssohn prize for reproductive art, for which the competition takes place annually at the Hochschule in October, has been awarded this year to Palma von Paszthory, violinist, a former Hochschule pupil. No prize was given for composition this time. Joachim remarked on the ever increasing standard of excellence of the instrumental competitors from year to year, and expressed his regrets that many excellent performers had to be passed over without reward or mention.

The soloists of the Meiningen Orchestra concerts, November 25, 26 and 27, will be Joseph Joachim, Lilli Lehmann and Lady Hallé.

Jean Gerardy is meeting with great success on his South African tour, and that notwithstanding bad times. The theatre business and all kinds of amusements are greatly affected by the uncertain conditions of the money market, but Gerardy has everywhere played to full and enthusiastic houses.

Arthur Hartmann writes me the following letter:

SCHLUTER STREET 31, BERLIN W.

October 14, 1904.

DEAR MR. ARELL—Permit me to convey to you my great admiration of the paragraph on violin study which appeared in THE MUSICAL COURIER of September 28. I have always regarded the principles as set forth in your article as the only one and correct basis for making a great violinist and artist without great loss of time and effort.

I do not recollect having read these important facts before, there-

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fore my surprise is no less than my gratification in telling you that I corroborate your article most heartily.  
Yours sincerely,  
ARTHUR HARTMANN.

It is encouraging to learn that I am not the only one who has done some thinking about the great waste of time and labor with the old, traditional methods of violin study, and it is doubly encouraging to know that such a great violinist as Arthur Hartmann holds the same views. The world progresses; these are busy times, and why, for the sake of tradition, should the student be made to make slow and laborious progress when rapid progress is possible?

In THE MUSICAL COURIER of September 28 I wrote: "Germaine Schnitzer, a Parisian girl, will play a new concerto by Pirani." This is a mistake. The composer of the new concerto is Pierné, and not Pirani.

Céleste Chop-Groenevelt, the American pianist, formerly of New Orleans, has a long list of engagements in Germany for this season, of which she has already played several with great success. She is managed by her husband, Max Chop, the well known music litterateur.

Paul Elgers, the Berlin violinist, has returned from Paris, where he has been studying with Albert Geloso for the past year. He has made great improvement in tone, technic and style, and he considers Geloso a great teacher. He will give a concert here in January with the Philharmonic Orchestra. Elgers, who, although a thorough German, is by no means a Chauvinist, was enchanted with Parisian life at first, but after a few months he tired of the superficiality of it and longed for the healthier tone of Berlin. Geloso, when asked one day what he thought of Sevcik's method of violin study, hit the nail on the head in the brief reply: "It is all right, but it is a long, round-about way of getting to Rome."

Gwilym Miles, the well known New York baritone, has settled in Berlin with his family for the winter.

The appearances of the two great tenors Caruso and Bonci here in opera and of the two violin wonders, Elman and Vecsey, in concert at the same time, have created a great deal of commotion. The town is divided into rival camps and the opinions are diverse and picturesque. That is healthy for the musical life here. Competition in art is as healthful as in business.

The full concert and opera list for the week was as follows:

**SUNDAY, OCTOBER 9.**  
Beethoven Hall—Hermann Gura, vocal.  
Philharmonic—Morning, first Nikisch Philharmonic; evening, Philharmonic "Pop."  
Royal Opera—"Huguenots."  
West Side Opera—Afternoon, "Freischütz"; evening, "Rigoletto," with Caruso as guest.  
National Opera—Afternoon, "Trovatore"; evening, "Wildschütz."  
**MONDAY, OCTOBER 10.**  
Beethoven Hall—Mary Morales, vocal.  
Beethoven Hall—Emil Severin, vocal.  
Philharmonic—First Nikisch Philharmonic.

Royal Opera—"Manon."  
West Side Opera—"Trovatore."  
National Opera—"Freischütz."

**TUESDAY, OCTOBER 11.**  
Beethoven Hall—Ernst Lochbrunner, piano.  
Beethoven Hall—Frieda Beckershaus, vocal.  
Philharmonic—Philharmonic "Pop."  
Philharmonic Small Hall—Vere Bosman di Ravelli, piano.  
Hochschule—Lamoureux Orchestra.  
Royal Opera—"Rienzi."  
West Side Opera—"Lucia."  
National Opera—"Rigoletto."

**WEDNESDAY, OCTOBER 12.**  
Beethoven Hall—Martha Stapelfeldt, vocal.  
Beethoven Hall—Marie van Gelder, vocal.  
Philharmonic—Philharmonic "Pop."  
Philharmonic Small Hall—Franziska Hoffmann, vocal; Fritz Moebis, piano.  
Singakademie—Elizabeth Schenck, vocal.  
Hochschule—Lamoureux Orchestra.  
Royal Opera—"Cavalleria Rusticana."  
West Side Opera—"Rigoletto."  
National Opera—"Freischütz."

**THURSDAY, OCTOBER 13.**  
Beethoven Hall—Witek Trio.  
Beethoven Hall—Wm. A. Becker, piano, with Philharmonic Orchestra.  
Philharmonic—Elite Concert.  
Singakademie—Joachim Quartet.  
Philharmonic Small Hall—Czerniawsky Trio.  
Royal Opera—"Carmen."  
West Side Opera—"Fledermaus."  
National Opera—"Zar und Zimmermann."

**FRIDAY, OCTOBER 14.**  
Beethoven Hall—Ludwig Schubert, vocal.  
Beethoven Hall—Carl Kämpf, composition.  
Philharmonic—Franz von Vecsey, violin.  
Royal Opera—"Lucia."  
West Side Opera—"Undine."  
National Opera—"Figaro's Wedding."

**SATURDAY, OCTOBER 15.**  
Beethoven Hall—Mischa Elman, violin.  
Beethoven Hall—Henri Marteau, violin; Willy Rehberg, piano.  
Singakademie—Paula Stibel, piano, with Philharmonic Orchestra.  
Royal Opera—"Meistersinger."  
West Side Opera—"Die Kleinen Lämmer" (novelty).  
National Opera—"Rigoletto," with Bonci as guest.

Mischa Elman is a native of Odessa, but he studied chiefly with Leopold Auer, in St. Petersburg.

ARTHUR M. ABELL.

#### Schenck to Lecture.

ELLIOTT SCHENCK, who opened his season as conductor of the Savage Grand Opera Company two weeks ago, is arranging to give lecture-recitals in the various cities he is to visit this winter. Mr. Schenck will lecture on all of the operas in the company's repertory, also on "Parsifal" and the other Wagner operas.

Schenectady, Utica, Rochester, Erie, Montreal and Toronto are cities in which Mr. Schenck will appear.

#### Clifford Wiley Going South.

CLIFFORD WILEY will start November 25 on a Southern tour. He is to sing at Charlotte, N. C.; the Lucy Robb Institute at Athens, Ga.; at Rome, Lindale, Montgomery, Selma and Birmingham. Negotiations are pending for trips to other cities. Mr. Wiley returns to New York December 7 to fill engagements in the vicinity.

#### Kreisler at the Leeds Festival.

THE great Austrian violinist, Fritz Kreisler, inaugurated his English tour of forty-seven concerts at the Leeds Festival October 5. That he was the star is evinced by the criticisms in the Leeds papers and in a special dispatch to the London Times. Kreisler's right to be called the successor of Joachim in the interpretation of such masterpieces of the literature for the violin as the Beethoven and Brahms concertos is again acknowledged by the English critics.

In the special dispatch to the Times its correspondent said: "The great attraction of the concert was the superb playing of the Brahms concerto by Fritz Kreisler. This artist is great in everything he touches, but in nothing is he greater than in this work. It used to be thought that Joachim's performance of the solo part was so essential a part of its beauty and effect that when he was no longer to be heard in it, it must of necessity become a dead letter, so far as adequate performances are concerned. Kreisler fully demonstrated the falsity of that supposition, and his masterly interpretation of the music, as well as his infallible technical skill, have been recognized so widely in London that the announcement of his appearance in this concerto was certain to fill any hall. His elaborate and beautiful cadenza was entirely appropriate to the work."

The Yorkshire Daily Observer, commenting upon his performance, said: "The Brahms concerto was written for Joachim, and Kreisler is regarded as Joachim's legitimate successor. In virtue of what characteristic is Kreisler to be acclaimed as Joachim's successor? Chiefly, one would say, on account of that resource of mastership and restraint of manner which are felt to be behind the technic and to direct it."

The Leeds Mercury said: "He came unheralded and unboomed to England, and within a comparatively few months has established his claim to the supreme rank. And this has been accomplished in the face of keener executive rivalry than perhaps any violinist ever had to face before. In what is to be found the secret of Kreisler's success," the Mercury continues, "is that he is a great, all around violinist, equipped not merely at one but at every point. That he is seldom described as a virtuoso is probably due to the fact that he is felt to be so much more. He is an artist, one who feels and understands and can convey true and, as it may be, new meanings to those with ears to hear."

The Yorkshire Post says: "He engrossed the attention of the audience for something like forty minutes. It was a brilliant performance, and the enthusiasm with which Kreisler was recalled again and again was proof that the audience was in mind for music of high order well played. A man of fine physical proportions—Kreisler has been called the Sandow of musicians—he can throw giant force into his playing or he can coax the most delicate tones from his instrument as the occasion demands. He is an artist as well as a virtuoso."

Franz Bitting, one of the directors at the Hamburg Opera, died on October 9, aged sixty-two years.

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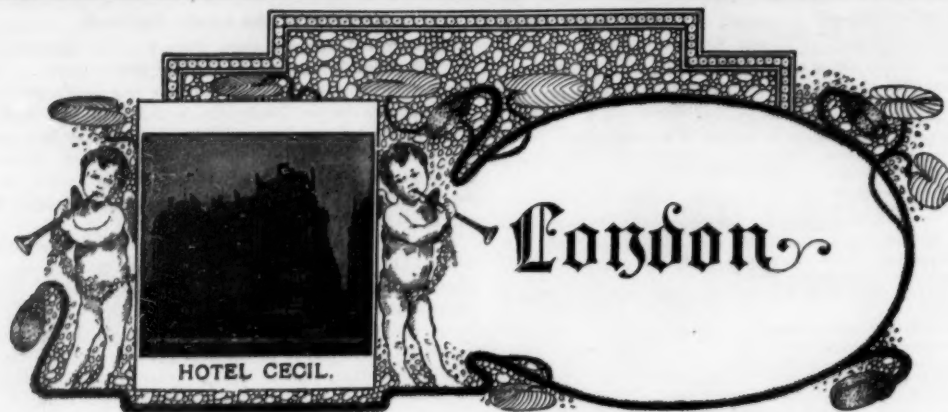
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HOTEL CECIL, LONDON,  
October 19, 1904.

**C**HOSE who are responsible for the present visit of the San Carlo Opera Company are certainly very well up in the value of the paragraph preliminary, and the advent of the Neapolitan singers was heralded by such a blowing of trumpets as has rarely been heard since the day when the trumpeters of Israel brought down the walls of Jericho by the sheer force of their lungs. London, we are told, would have a revelation, and principals, chorus and orchestra, all of whom have been imported direct from Italy, were to show us exactly how Italian opera was to be sung. When such announcements are made we generally prepare ourselves for a disappointment, but in this case the unexpected has happened, and the San Carlo Company seems in a fair way to living up to its reputation.

The spectacle presented by the auditorium on Monday night must have gladdened the heart of Henry Russell, who is the director of the San Carlo Company, and Messrs. Rendle and Forsyth, who are the managers of Covent Garden, and are responsible for the mounting of the operas. Every stall had been sold by Friday evening, and when the performance began there was not an empty seat in any part of the house. The audience was not that which we are accustomed to see at autumn opera seasons. The élite of Balham and the artistic circles of Upper Tooting were not represented, at any rate in the stalls and boxes, which were, on the contrary, filled by an audience as smart as that which subscribes to the summer opera season, and it seems quite possible that the season (in spite of the fact that, except on special nights, only ordinary theatre prices will be charged) will be quite a fashionable affair.

Of course the announcement that Caruso would appear as Des Grieux in Puccini's version of "Manon Lescaut" was largely responsible for the smartness of the audience, for where Caruso sings there is the fashionable world gathered together. No one can possibly grudge the famous tenor his success, for he must have worked hard to obtain it, and he deserves it now that it is won. So many eulogies have already been written concerning him as a singer

and as an artist that it is useless to add to the number, and it will be enough to say that his singing on Monday was as finished and as effortless and that his acting was as sincere and as free from conventionality as ever.

All the honors of the performance, however, did not fall to Caruso. To begin with, Signora Giachetti, who made her London début as Marion, certainly won her full share of them. In the first act she was obviously handicapped by nervousness, which, however, completely wore off as the evening went on, and by the time that she had reached her great scene with Des Grieux at the end of the third act she had convinced the audience that she is a fine singer and a talented actress. She sang, indeed, exceedingly well, and acted with an intensity which places her head and shoulders above the average prima donna.

Another newcomer who ought to do great things is Angelini Fornari, a baritone who seems to be a model of what a baritone ought to be. His voice, like that of Giachetti, is of good though not remarkable quality, and, like her again, he uses it perfectly. He made a fine Lescaut on Monday, and we shall be glad to hear more of him. Arimonda, who played Geronte, has not sung here for many years, but his voice has lost none of its richness since he was last in London, while there was never any room for improvement in his acting.

The orchestra is scarcely so large as that to which we are accustomed, but it knows the music well, and it has a splendid conductor in Campanini, a brother of the famous tenor. The chorus is rather too small for the large house, but it has been well trained, and it behaves itself as if it really played some part in the drama, which is more than can be said of the usual Covent Garden chorus.

The performance on Monday was of such all round excellence that it presented "Manon Lescaut" in quite a new light. When Puccini's opera was first produced here about ten years ago under Harris' management it was a complete failure, and was placed on the retired list after a very few performances. As a matter of fact, it was never given a chance, for the cast forced upon it by

Sir Augustus Harris would have ruined the finest opera ever written. Of course, "Manon Lescaut" is not that, but it is not so black as it was painted at the time and it is well worth reviving. Here and there the interest breaks down, but most of the pages of the score are full of charming melodies and delightful touches, while many of the scenes, especially that which brings the third act to a conclusion, contain really brilliant and powerful writing. The opera is never likely to rival "La Bohème" in popularity, but it deserves to be heard occasionally.

Maria Gay made her first appearance with the Queen's Hall Orchestra at the Promenade Concert of Wednesday evening, when she scored a big success in Gluck's "Divinités du Styx." Madame Gay might well give a vocal recital here, for her superb voice and great powers as an artist place her beyond question in the front rank of the singers of the day.

The same evening Carl Weber gave a piano recital at the Bechstein Hall.

Saturday evening Henry Wood produced a singularly pretentious and uninteresting poem for organ and orchestra, entitled "Easter," by Fritz Volbach. This poem was first played at the Sheffield Festival in 1902, where it attracted very little attention. The composer then decided to revise it, but it is impossible to say that the revised edition is in any way superior to the original.

Mark Hambourg's popularity increases every year, and his piano recital attracted an enormous audience to the Queen's Hall on Saturday afternoon. Astonishing is, perhaps, the best word to apply to Hambourg's performances, for the feats of dexterity that he performs upon his instrument have to be heard to be believed. His fingers seem to gain fresh strength and suppleness every day, and his powers as an artist have certainly developed. He gave brilliant renderings of Chopin's F minor ballade and six studies by the same master. Beethoven's "Waldstein" sonata and Brahms' "Variations and Fugue on a Theme by Handel" were also splendidly played, and altogether the recital was a great success. There was much enthusiasm and encores were numerous.

After the opening night of the Italian Opera Henry Russell gave a big supper party at the Savoy Hotel in honor of Puccini. Among the guests were Prince Francis of Teck, the Duke of Argyle, the Duke and Duchess of Manchester, Viscountess Helmsley, the Italian Ambassador, the Princess of Monaco, Montague Chester, Signor Tosti, Signor Ricordi, and a number of the members of the San Carlo Company. A distinctly musical flavor was given to the menu by the inclusion of such courses as "Consommé à la Manon," "Filets de soles à la Puccini," "Suprême de Chopin à la Giachetti," and "Soufflé à la Caruso." After the health of the guests of the evening had been drunk with musical honors, several of the famous singers who were present consented to sing, among them being Madame de Cisneros, Madame



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### LONDON NOTES.

At Covent Garden "Aida" was given last night; "La Tosca" will be given tonight, "Rigoletto" tomorrow, "Carmen" on Friday. "Rigoletto" will be repeated on Saturday afternoon and "Manon Lescaut" on Saturday evening. The season undoubtedly promises to be extremely interesting. We shall have Italian operas interpreted by those to the manner born, artists who have been accustomed to sing and act together, which is so important a matter as regards excellence of effect. The repertory also is very well chosen and not too hackneyed. Curious it is, as an evidence of the passing of things operatic, that the once popular names of Bellini and Donizetti should be absent, and that Rossini should only be represented by his "Barbiere." Of all musical forms the opera is probably the most evanescent, and comparatively few operas survive the generation in which they are born. Puccini seems to be the most popular Italian composer of the day, and he will be represented during the present season by three works—"Manon Lescaut," "La Bohème" and "La Tosca." Giordano's "Andrea Chenier" has been played by the Carl Rosa Company, but will be new to Covent Garden, while Cilea's "Adrienne Lecouvreur" will be an absolute novelty to England. Arrangements have just been completed under which Victor Maurel will be heard for the first time in England in the "Barber of Seville."

This is the last week of the Queen's Hall promenade concerts. Monday was, as usual, devoted to Wagner, and the program included an important extract from "Parsifal," besides selections from "Walküre," "Lohengrin," "Meistersinger" and "Götterdämmerung." The second part began with Richard Strauss' "Don Juan." Tuesday's program included Elgar's "Variations," Richard Strauss' "Till Eulenspiegel," and Rimski-Korsakoff's "Capriccio Espagnol." Tonight Liszt's great "Dante" symphony will be performed for the first time at these concerts. A piano concerto by Sinding and an "Andante Symphonique" for violoncello and orchestra by F. d'Erlanger will be given, both for the first time in England. On Friday, the last night of the season, an "English Dance" by Balfour Gardiner will be heard for the first time. An important feature in this program will be the first performance in London of Goldmark's overture, "In Italien," op. 49. Goldmark is one of the most individual composers of the day, and it is strange that his works should not more often be played in London. The beautiful "Sakuntala" overture is, of course, well known, but it is a long time since we have heard the "Penthesilea" and the "Sappho" overtures. At

any rate we welcome the production of what is probably one of the Viennese master's most recent works.

The first concert given by the London Symphony Orchestra will take place on Thursday, October 27, and will be conducted by Dr. F. H. Cowen. The second concert will take place on Thursday afternoon, November 17, and will be conducted by Arthur Nikisch. The third concert, on December 15, will be conducted by Fritz Steinbach. The three last, on January 26, February 16 and March 8, will be conducted by Sir C. V. Stanford, Edouard Colonne and Sir Edward Elgar. The great success obtained by the London Symphony Orchestra at their initial concert last June under the direction of Dr. Hans Richter will not have been forgotten, and there can be no doubt that the members are justified in claiming that they have formed an orchestra second to none in Europe.

Bronislaw Hubermann will give two violin recitals tonight and October 26 at St. James' Hall, comes with a great reputation from abroad. Born in Warsaw in 1882, he studied first with Isidore Lotto and created a sensation at the age of ten by playing a concerto by Spohr in public. His parents then took him to Berlin and presented him to Joachim, who thought so highly of his talent that he agreed to superintend his studies. After remaining some time in Berlin, Hubermann went to Paris, where he appeared at a reception given by the Figaro with great success. In 1895, when only twelve years of age, he appeared at a concert in Vienna and was hailed as a new star arising on the horizon by the late Herr Hanslick, the celebrated musical critic, who was never over prodigal in words of praise. After this came tours through Austria, Germany, Russia and America, and then Hubermann retired for three years, during which time he devoted himself assiduously to perfecting himself in his art. His reappearance the year before last brought him fresh successes. Since that time he has appeared in Vienna, Milan, Genoa and Paris. In Genoa he was asked by the municipality to play on Paganini's celebrated violin, which is preserved in the town museum. A full account of this interesting event appeared in THE MUSICAL COURIER at the time.

The Sacred Harmonic Society, of Nottingham, which is so ably directed by Alan Gill, will give several concerts in the course of the winter. The following works will be performed: "The Messiah," "Elijah," Smart's "The Bride of Dinkerron," Parry's "Blest Pair of Sirens" and Elgar's "Dream of Gerontius." Two orchestral concerts are also announced, the program of which will contain Arthur Hery's "Youth" overture, Stanford's "Irish" symphony, Sullivan's overture, "Di Ballo," and Tchaikowsky's Symphony No. 5.

The proposed week of opera in Sheffield is in a fair way to success. An imposing list of patrons has appeared, including the Lord and Lady Mayoress, present and prospective; the Master and Mistress Cutler; Dr. Coward, Miss Crossley, Countess Fitzwilliam, Lady Mary Howard, Lord and Lady Edmund Talbot and many other persons of influence. Among the artists engaged are Mr. and Mrs. Charles Manners, Zélie de Lussan, Blanche Marchesi, Clementine de Vere, Joseph O'Mara and Charles Magrath. The circular detailing the arrangements contains some terse requests, as "ladies are requested not to wear hats or bonnets in any part of the theatre," while it is stated, with regard to the short lecture to be given by A. Foxton Ferguson, B. A., before each performance, that "ticket holders can attend or not, as they think fit." Sheffield is certainly not waiting for the next festival year before drawing the eyes of musical England to herself.

Following the example set by several pianists and violinists last season Anna Fyshe will include in the program of her concert at St. James' Hall on Tuesday next three piano concertos. The artist will commence with a work by Mozart, and follow on with Beethoven's concerto in G major and Liszt's in E flat major. These examples will assuredly furnish an exhaustive test of the pianist's powers. Hollander's Orchestra has been engaged to assist Miss Fyshe, who, by the way, is a native of Canada and received her musical training at the Leipsic Conservatoire.

Grace Sunderland and Frank Thistlethorn announce six concerts of old chamber music at Broadwood's Hall in Conduit street. The programs will be entirely devoted to hitherto unknown compositions by masters of the seventeenth and eighteenth centuries.

Walter Ford, the well known tenor vocalist, is giving at the Hampstead Conservatoire four Thursday "Concert Lectures," his subject in each case being a group of composers or a special branch of music.

In connection with the Curtius Concert Club's arrangements for the season there is now announced the engagement of Fernandez Arbos, who will give a violin recital at Bechstein Hall on Saturday afternoon, November 12. The talented Spanish artist will be assisted by Evelyn Stuart. It is stated that the appointment of Mr. Arbos as conductor to the Madrid Philharmonic Society will not interfere with his duties at the Royal College of Music or his other engagements in England, as he will only be away from London for a short period about Easter.

The Gaelic Society of London, which was founded in 1777, will give its annual concert on the evening of Thurs-

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day, the 27th inst., when the program will include Scottish songs and instrumental music. Grainger Kerr, Princess Te Rangī Pāi, Margot Beatson, Iona Robertson, Anderson Nicoll and W. L. Cockburn are among the artists engaged, and the pipers of the Scots Guards will play during the evening and give an exhibition of Highland dancing. The proceeds of the concert will be devoted to the maintenance and extension of Gaelic education in the Highlands and islands of Scotland.

Thirty concerts are announced to take place in Bechstein Hall during the month of November, including a few formerly given in the doomed hall of St. James. Among these are the Sarasate concerts, the first of which will be held on Saturday afternoon.

Rosa Olitzka has accepted an engagement to sing at La Scala, Milan, during the forthcoming season. The accomplished vocalist will appear as Amneris in "Aida" and in other important roles.

H. Lyell-Taylor, who has been a member of the Queen's Hall Orchestra since its formation, and has conducted the second parts of the programs at the Promenade Concerts for the past two seasons, writes to say that he is resigning his post at the close of the present Promenade Concert season on account of increase of other engagements.

Agnes Gardner Eyre, a talented pupil of Leschetizky, will be the solo pianist at the London violin recitals of Florizel von Reuter on October 15 and 17.

The great success of Eleanore De Cisneros as Amneris in Verdi's "Aida" at the Royal Opera, Covent Garden, last evening is worthy of special mention in this paper, inasmuch as the gifted singer was born and educated in New York.

André Messager is now in London on a short visit and both he and Harry Higgins are watching the present performances of the San Carlo Company with keen interest.

Isidore de Lara, who is now in London, has finished a new opera. Its title is "Solea."

Caruso sails for New York from Havre on November 5 on board the Lorraine.

Blanche Marchesi has returned to London.

#### Mildenberg's New Composition.

AFTER an extended European trip Albert Mildenberg, the pianist and teacher, of New York, has returned to a busy season's work. While abroad Mr. Mildenberg made the acquaintance of Grieg and Saint-Saëns, and had an interesting visit with each of these great composers. Mr. Mildenberg has prepared an elaborate winter program for his pupils both at his studio and at the Classical School for Girls, where he is musical director. A new piano composition by Mr. Mildenberg has just been published by Schirmer. It is a delightful intermezzo, and promises to have as large a sale as his former works, "The Cradle Song" and "The Water Ways of Venice."

### PHILADELPHIA.

PHILADELPHIA, Pa., October 31, 1904.

THE musical season in Philadelphia will properly open this week with the first concerts by the Philadelphia Orchestra. From the sale of seats already made the Friday afternoon rehearsal and the Saturday evening concert will no doubt be enjoyed by the largest audiences in the history of this local organization. The personnel of the orchestra of eighty musicians remains almost the same as last season, though Conductors Scheel has made a few changes, notably Michael Svedrofsky, concertmaster; Alfred Saal, first cellist, and Edmund Schuecker, harpist.

Mr. Scheel has prepared a most interesting program for these concerts, with Madame Bloomfield Zeisler as the soloist. Goldmark will be presented in his exquisite "Spring" overture; Beethoven will be represented by his majestic No. 3, or "Eroica," with its forceful funeral march, and Richard Strauss by his "Till Eulenspiegel's Merry Pranks." This selection was played here last season by the orchestra directed by the composer.

While it may appear unnecessary to dwell upon the merits of Madame Bloomfield Zeisler, it is well to remind the public that as this accomplished artist has ripened in heart, intelligence, power of analysis and technique, she possesses every attribute necessary to the latter day pianist. In the Henselt concerto this finished artist will have every opportunity to display not only her command of tone and technique, but, what is equally important, the depth of her musical comprehension.

Ellison van Hoose, the popular tenor, will appear in concert in Philadelphia on Saturday afternoon, November 19, with Charles Gilbert, the eminent baritone; Ada Sassoli, the young harpist; Llewella Davies, pianist, and C. K. North, flutist.

Pupils of the elementary department of the Broad Street Conservatory gave a concert in the hall of the conservatory on Wednesday last. The program was varied and the pupils acquitted themselves admirably. The following took part in the program: Marguerite Hubley, Elizabeth Young, Alice Krah, Edith Torbert, Caroline Slotter, Julia Weisinger, Anna Dever, Anna Huber, John Duff, Charles Stevens, Edward Strausser, Warren Thomas, Joseph Arbazauckas, Paul Carpenter, Marshall Torbert and Louis Scheel.

Mr. Schoefield, of the Broad Street Conservatory, is directing the conservatory chorus on Thursday evening in the concert hall. Several oratorios will be taken up, "The Creation" being the first. Mr. Schoefield has also organized a glee club, in which he is taking a great interest.

Meyer B. Swaab, a violinist of this city, who has been studying music for seventeen years, of which six years was spent abroad to complete his studies, graduated and received a diploma from the Leipzig Conservatory of Music two weeks ago. He has left Leipzig for Amsterdam and from there will return to this city.

Alexandre Guilmant, the world famous organist, of Paris, is to give a recital at the First Baptist Church in this city on Thursday evening of this week. He is brought here as the guest of the American Organ Players' Club, a local

organization which has done much to popularize and elevate organ music in this city.

A special course of six lecture recitals on "Searchlights in Modern Music Study" will be given in this city by Mary Gregory Murray, of Philadelphia, at the Art Building on Tuesday mornings at 10:30 o'clock, beginning November 10. The subject of the first lecture is "Our Children and Their Music." Mrs. Murray, having devoted years of diligent effort to the improvement of educational methods as relating to music art, speaks with authority. She is also conducting an evening series of lectures in the Greble Building, three of which have already been given, and the subject of the fourth, on November 1, is "Mathematics in Music."

The Philadelphia Choir, an organization that bids fair to become an important factor in musical circles in this city, was formed last Thursday evening by William S. Thunder, organist and director of the Cathedral choir. Although the main object of the new organization is to preserve the ecclesiastical music which will eventually be abolished from Catholic churches in compliance with the Pope's request, the work of the choir will not be confined to this class of music alone. Vocal compositions of all descriptions, including cantatas, sacred and secular oratorios, part songs and various works of all the masters will be studied and rendered. Fifty singers attended the first meeting and letters were received from many others.

#### De Pachmann Programs.

THE De Pachmann matinee recitals at Mendelssohn Hall will be on November 8, November 14 and November 19. The programs, which speak for themselves, are as follows:

##### FIRST RECITAL, TUESDAY, NOVEMBER 8.

Fantasia in C minor, No. 18.....Mozart  
Rondo and Capriccio in G major, op. 129 (Humoreske über den verlorenen Groschen).....Beethoven  
Sonata in G minor, op. 22 (So rasch wie möglich).....Schumann  
Troisième Ballade in A flat major, op. 47.....Chopin  
Nocturne in D flat major, op. 27, No. 2.....Chopin  
Quatre Etudes, op. 25, Nos. 3, 2, 4, 9.....Chopin  
Grande Mazurka in B minor, op. 33, No. 4.....Chopin  
Valse in A flat, op. 42.....Chopin

##### SECOND RECITAL, MONDAY, NOVEMBER 14.

Sonata in A.....Mozart  
Lied ohne Worte, G major, op. 62, No. 25.....Mendelssohn  
Der Vogel als Prophet, G minor, from op. 82.....Schumann  
Warum? D flat major, from op. 12.....Schumann  
Moment Musical, op. 64, No. 3.....Schubert  
Serenade, Hark, Hark, the Lark (Shakespeare).....Schubert-Liszt  
Rondo Brillant, op. 62, E flat.....Weber  
Nocturne, F minor, op. 55, No. 1.....Chopin  
Berceuse in D flat, op. 37.....Chopin  
Etude, A flat, op. 25, No. 1.....Chopin  
Deux Preludes, op. 28, Nos. 23-24.....Chopin  
Mazurka, op. 50, No. 2.....Chopin  
Troisième Scherzo, C sharp minor, op. 39.....Chopin

##### THIRD RECITAL, SATURDAY, NOVEMBER 19.

##### CHOPIN PROGRAM.

Sonata in B flat minor, op. 35.....  
Ballade in G minor, op. 23.....  
Nocturne in G major, op. 37, No. 2.....  
Quatre Preludes, op. 28, Nos. 20, 19, 12, 16.....  
Valse in C sharp minor, op. 64, No. 2.....  
Valse, A flat major, op. 64, No. 3.....  
Impromptu in A flat major, op. 29.....  
Impromptu in F sharp major, op. 36.....  
Polonaise in C sharp minor, op. 26, No. 1.....  
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## European Notes.

Sevcik, the teacher of Kubelik, was decorated at the commencement of this month with an order from the Austrian Emperor. The famous teacher has ninety-five pupils this winter, and has had applications from scores of violinists from all parts of the globe. The new pupils receive three lessons a month, while the older ones, that is, those who are able to work by themselves, two a month.

J. L. Nyrop, formerly a famous tenor at the Copenhagen Opera, died in that city a fortnight ago.

Enrico Panzocchi, the Milan critic and author of a well known book on Wagner, died in Rome early this month. He was sixty-three years old.

In Verona they are talking of establishing an Italian "Bayreuth." On the site of an old Roman amphitheatre the stage and balconies are to be rebuilt and Verona will invite well known Italian actors, composers and playwrights to participate in the contemplated annual festivals of national art. This probably is a revised version of the plan proposed some years ago by D'Annunzio and Duse.

At the recent Leipsic Bach festival Alfred Reisenauer distinguished himself in his playing of the D major solo concerto and in the D minor concerto for three pianos. In the latter work Reisenauer had the assistance of the pianists Pembauer and Von Roessel.

Stavenshagen directed a concert of the Ceská Filharmonie in Prague and made a hit with his leading of Liszt's "Battle of the Huns."

David Popper, the 'cellist, gave a jubilee concert at Prague not long ago to celebrate his first public appearance on the concert platform. His debut was made in 1864, forty years ago.

Teresa Carrefio and her daughter, Teresita, are giving concerts together in Hungary, on two pianos.

Fritz Neff, the young composer whose "Chorus of the Dead" made a sensation at the Crefeld Music Festival of 1902, died suddenly in Munich last week, aged thirty-one.

Prof. Martin Krause, who went to Berlin to take Prof. Dr. Jedliczka's place at Stern's Conservatory, has been suc-

ceeded at the Royal Academy of Munich by Karl Roesger, of Leipsic.

Sigurd Lie, the Norwegian composer, died in Christiania. He was only thirty-three years old.

Mascagni's successor as director of the Pesaro Conservatory is Amintore Galli, the well known writer on musical aesthetics.

Wiesbaden will have twelve symphony concerts this winter under the direction of Felix Mottl, Louis Lüstner, Arthur Nikisch and Richard Strauss.

A new symphonic poem, "The Hunter's Bride," by Gustav Grube, will be performed at Carlsbad in January.

The Barmen Opera is looking for a directing manager.

Erik Meyer-Helmund, the popular song composer, recently gave a recital of his own works in Riga.

Margarete Siems, of the Prague Opera, has been engaged for coloratura roles at the Berlin Royal Opera.

Rosa Olitzka, the opera singer, has been engaged to sing Amneris and other important roles at La Scala, Milan, during the forthcoming season.

The Dortmund Singing Society will open its winter season with a performance of Handel's rarely heard "Hercules." Other choral and orchestral works to be produced in Dortmund this season are Schumann's "Manfred," Brahms' "Deutsches Requiem" and Bach's cantata, "Selig ist der Mann."

The Meyerbeer prize in Berlin was awarded this year to Felix Nowowiecki who won it also in 1902.

Mark Hambourg achieved exceptional success at a recent Royal Symphony concert in Dresden. He played the B flat minor piano concerto by Tchaikowsky.

The Gotha Liedertafel has arranged for eight concerts this winter. The soloists will be Guillermina Suggia, Helene Staegemann, Lula Mysz-Gmeiner, Thila Plaichin-

ger, Maria Seret, and E. Behm, Arthur van Eweyk, Adolph Rebner and Wassily Sapelnikoff.

The seventh Westphalian Music Festival is booked for Dortmund on May 21 and 22, 1905. The chief works on the program are Bossi's "Paradise Lost" and Strauss' "Symphonia Domestica."

In Frankfort-on-the-Main the Hugo Heermann Quartet is giving a series of successful chamber music evenings.

The Munich Teachers' Society will produce Liszt's "Christus" early in December.

Willy Burmester is touring South Germany with quite unusual success.

The City Theatre of Basle was destroyed by fire. Many valuable costumes, instruments and the library were burned.

The Braunschweig Opera has accepted a sacred opera for performance, "Jesus," by Theodor Erler. This establishes a precedent.

The Coburg Opera is famous for its exceptionally fine performances of "Meistersinger" and "Tristan and Isolde."

Leo Blech, the conductor of the Prague Opera, has renewed his contract for another five years with that institution.

Audran's "Mascotte" had its first Stuttgart performance recently and made a strong impression.

"Marienlegende," a new work for soli, chorus and orchestra, by Iwan Knorr, will have its premiere at Stuttgart on January 16.

The new municipal hall in Essen was opened with a music festival lasting two days. The guest of honor was Richard Strauss, who led his "Symphonia Domestica" and his "Taillefer," and was fêted like a veritable hero of music. [N. B.—Which he is!]

Prof. Richard Hofmann has been engaged to teach composition and orchestration at the Leipsic Conservatory.

Hermann Prüfer, leader of the Royal Church chorus of Berlin, recently celebrated his sixtieth birthday.

Calvé will give a song recital in Vienna on November 16.

Carl Friedberg, formerly of the Vienna Conservatory, has been engaged as professor of piano at the Cologne Conservatory.

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## BROOKLYN.



**GEORGE FOLSOM GRANBERRY**, who has recently come from Boston to represent the Faellen system of piano instruction, will introduce himself to Brooklyn at a recital tomorrow (Thursday) evening in the lecture room of the Washington Avenue Baptist Church. A number of small pupils will assist in the illustrations after Mr. Granberry has concluded his remarks. Mr. Granberry has opened a studio at Carnegie Hall, Manhattan.

Pianists in Brooklyn are eagerly awaiting the first concert by the Boston Symphony Orchestra, Friday night, when the marvelous De Pachmann is to perform the Chopin concerto in F minor. The orchestral numbers include Beethoven's "Fourth" symphony, the Dvorák suite in D major and the overture to Weber's "Oberon."

Bertha Harmon and Daniel Beddoe are the singers engaged for a series of lecture-recitals in November and December under the auspices of the Brooklyn Institute. The first recital, Friday evening, November 11, will be devoted to "Tristan and Isolde."

At his only recital in Brooklyn, Thursday evening, November 10, at the New York Avenue M. E. Church, Alexandre Guilmant, the great French organist, will perform the following works:

Suite in D minor.....Clerambault  
Nuptial March (new).....Guilmant  
Fugue in F minor (new).....Guilmant  
Andante with Variations.....Mendelssohn  
Pièce Héroïque.....Franck  
Fantaisie in G major.....Bach  
Finale from the First Symphony.....Vierne  
Improvisation.....Debussy  
Sortie, Etude in G.....Perillou

The Brooklyn Oratorio Society has resumed rehearsals under the direction of Walter Henry Hall. As usual "The Messiah" will be sung at the Christmas concert. Carnegie Hall, Manhattan, is engaged for the concert which the society is to give in the spring. In the meantime music lovers must be content to hear Handel's immortal oratorio sung again in the Baptist Temple. As heretofore, the oratorio concerts are to be given under the management of the Institute.

Some of the most important musical events are announced for after the new year. The Savage English "Parsifal" Company will be at the Montauk Theatre for a week. Madame Schumann-Heink, in "Love's Lottery," is

another attraction at the same theatre. The Institute will give some great ensemble concerts. Josef Hofmann, Fritz Kreisler and Anton Hekking are to appear together at Association Hall, Thursday evening, February 23. Joseffy is among the late comers in the spring. His recital is booked for Thursday evening, April 13. Eugen d'Albert will visit Brooklyn a month earlier, the date of his recital being March 2. As previously stated, Josef Hofmann's recital is scheduled for Thursday evening, December 1. Resident pianists are highly pleased over the coming of these great virtuosi.

Four children from one family distinguished themselves at the recent recital given by Maude Ralston, a Flatbush pianist and teacher. The children, who played numbers by Beethoven, Schumann, Rubinstein and other composers, were Mary W. Fraser, Aline Fraser, Natalie Fraser and Alexander Fraser. Helen Roberts and Dorothea McEvoy were the assisting vocalists.

Carl Venth, the musical director of the Philharmonic Club, has aroused the members from the lethargy which seems to be habitual to Brooklyn. Later in the season, when the club gives a concert, the friends of progress will know how industriously the conductor and the musicians have labored.

## Musical Courier Musicals.

(From the Berlin German Times.)

THE first musicale of the season at the home of Mr. and Mrs. Arthur Abell was an affair of more than ordinary interest. It might have been called "Artists' Day," as two-thirds of the guests were musicians of conspicuous renown. That they gather in such numbers in this hospitable home and contribute so willingly to the pleasure of the afternoon is a tribute to the popularity of the genial host and hostess. Since Mr. Abell has taken charge of the Berlin letter to THE MUSICAL COURIER he has changed its character to one of pithy comment and criticism, entirely free from the cynicism and conceit which are so disturbing to the reader who is looking for musical news. Most of the well known critics of Berlin were to be seen in the crowd that filled the delightful apartments—a cosmopolitan crowd it was, too—a veritable gathering of the musical clans from many lands.

## Helen Niebuhr's Recital.

HELEN NIEBUHR, one of the best of American concert singers, will be heard in a recital in Mendelssohn Hall Friday evening, November 18. Miss Niebuhr is a favorite with the clubs of the National Federation of Women's Musical Clubs.

## PROVIDENCE.

**FRANCIS ARCHAMBAULT**, the young New York baritone, who is the possessor of a magnificent voice of tremendous volume, was engaged immediately after his work at the Worcester Festival by Dr. Jules Jordan, to sing the baritone roles in the "Damnation of Faust" and the "Dream of Gerontius," to be given by the Arion Club, of this city.

Bowen R. Church, the well known bandmaster and cornetist, was presented last week at the World's Fair, St. Louis, with the cornet that won the first prize in competition there. It was purchased from C. G. Conn, the manufacturer and exhibitor, by the American Street Railway Association, the price paid being \$2,500, and presented by them to Mr. Church as a token of their high esteem and regard for the efficient work done by him and his band.

Lucy Field Greene, teacher of voice production, has resumed work for the coming season at her studio, 355 Weybosset street. A feature of her work is the thorough teaching of sight reading, in which useful study she is now forming classes.

A concert is announced by the Einklang Singing Society for the sick benefit fund of the graduate nurses of the Rhode Island Hospital and will be held in Memorial Hall, Wednesday evening, November 16.

Josef Hofmann, the piano virtuoso, will be heard in a recital in Infantry Hall on Monday evening, November 14.

## The Olive Mead Quartet.

AS previously told in THE MUSICAL COURIER, the Olive Mead Quartet will give the first of three concerts in Mendelssohn Hall the middle of January. In December the quartet will make a tour through New York State, visiting Poughkeepsie, Troy, Utica, Rochester and Buffalo. A spring tour through the Middle West is being planned.

## Clubs Engage Mary Howe.

AMONG the late engagements of Mary Howe, the soprano, are the Wednesday Musical Club, Bridgeport, Conn.; Orpheus Club, Paterson, N. J.; Wellesley College, Wellesley, Mass.; Salem College, Winston-Salem, N. C.

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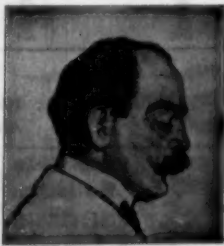
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Monday, November 14  
Saturday, November 19

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Thursday, November 17  
Monday, November 21

## Chicago Recitals:

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The organ is situated in an arched recess immediately behind the reader's platform. The canopy forming the ceiling of the alcove, as well as the two sides of the arched opening, are of ornamental perforated plaster work, through which the tones of the organ are emitted. This setting forms a pleasing contrast to the extremely artistic organ front, surmounted with a central cartouche and finished in walnut, gold and old ivory. The upper part of the pipes gives the impression of Etruscan gold, inlaid with laurel and ivy leaves, while the mouth of each pipe is finished in plain gold.

The organ has six divisions, great, swell, choir, solo, echo and pedal, and has an intricate system of the most modern and advanced improvements in couplers, adjustable combinations and pedal. The reeds and solo organ are on high pressure. The pedal organ has a 64 foot gravissima, the second one that has ever been put in any organ in this country, and a 32 foot open diapason, which is the largest diapason built. These pipes are 32 feet in length and 2 feet 6 inches in diameter. One of these pipes alone weighs over 1,000 pounds, while the smallest pipe in the organ is less than half an inch high, and weighs only the fraction of an ounce.

The big wind chests are supplied with both bellows and fan blowers, each driven by electric motors. There are sixty-nine speaking stops and approximately 4,000 pipes. The air pressures vary from 3½ inches to 10 inches, and the total weight of the organ is about 60 tons.

This organ is more powerful and effective than any of the older organs of larger size. This is mainly due to the efficiency of the electro-pneumatic action, with the modern couplers and mechanical improvements; also to the fact that it has about 24 per cent. more pipes in the 8, 16 and 32 feet pitch than the older organs.

The swell, choir, echo and solo organs are enclosed in swell boxes, which makes possible an artistic gradation of tone, controls the volume and gives greater expression.

The movable console may be located in any part of the church, the flexible cable being 180 feet in length and containing 580 wires. The compactness of the console makes possible a convenient manipulation of the stops. It has also a radiating concave pedal board.

An attractive feature in the organ is a chime of bells of twenty-one notes, situated in the echo organ, which is above the vault of the church ceiling, the sound descending through a circular lunette. The effect of this echo organ, with its five stops, is a unique and interesting feature in the church music.

The voicing, upon which depends the success of the entire organ, is deserving of close study and examination, and includes all the best points of European and American schools. The great delicacy and characteristic quality of tone in the different stops, which are capable of an infinite variety of combinations, the dignified power of the full organ, without harshness, and the perfect blending of the whole into one agreeable and massive tone, yet not lacking in brilliancy, are all successful features of this organ. Every variety of tone is possible. The organ is in all respects proportioned to the church, and adapted to the use for which it was designed. Eminent organists have conceded this organ to be one of the most complete and satisfactory church organs ever produced in the United States.

Mary Reno Pinney has been the organist of this church during the past ten years.

## Oley Speaks Going to Ohio.

OLEY SPEAKS, the baritone, will leave November 7 for the West, where he is to give three song recitals. November 10 he will sing for the Ohio Wesleyan University Conservatory of Music in Delaware, Ohio; November 14 a recital in Columbus, Ohio; November 16 at Dennison University, Granville, Ohio, and November 3 in a performance of "In a Persian Garden" at Richmond Hill, L. I.

## Good Engagements for Cottlow.

AUGUSTA COTTLOW and the Kneisel Quartet are engaged to open the eleventh season of the Troy, N. Y., Chromatic Club, Thursday, December 8. Miss Cottlow is to open her Western tour with a recital in Grand Rapids, Mich., under the auspices of the St. Cecilia Society of that city.

## BISPHAM'S FIRST RECITAL.

DAVID BISPHAM made his reappearance on the American concert stage Monday afternoon of this week at Mendelssohn Hall in the first of a series of song cycle programs. Many professionals and leaders in the social world were in the audience. Marguerite Hall, a resident mezzo soprano, and Harold O. Smith at the piano, assisted the distinguished baritone in presenting three song cycles that will live as long as human love and human admiration for art endure. Mr. Bispham sang Beethoven's song cycle, "An die Ferne Geliebte" and Schumann's "Dichterliebe" cycle in its entirety. Miss Hall gave Schumann's "Frauenliebe und Leben." The cause that inspired these master composers to write settings for these poetic love verses is familiar to most readers of THE MUSICAL COURIER. That Beethoven was fated to die a bachelor and Schumann to win the woman of his choice, and all the rest of the romantic tales are as interesting today as when the historians recorded them, for the first time.

Mr. Bispham's voice was in the best condition, and he sang with the skill, sincerity and warmth that are so satisfying to those who understand the deep significance of these great compositions. In the various moods required of the artist Mr. Bispham proved himself a true interpreter, yielding to poets and composers that reverence which is their due.

## Whiting's November Engagements.

ARTHUR WHITING played his fantasy for piano and orchestra with the New Haven Symphony Orchestra, at New Haven, last evening (Tuesday). His engagements for this month include a recital with Maud Powell, at Dobbs' Ferry, November 15, and with the Kneisel Quartet, in Brooklyn, November 17, and in Boston November 22. Mr. Whiting has planned a series of studio recitals for teachers and advanced students which promise to be among the interesting events of the musical season. His studio is remarkable for spaciousness and excellent acoustics.

Ferdinand Wiedey, the stage manager of the Weimar Opera, recently celebrated the twenty-fifth anniversary of his connection with that institution.

Edouard Risler, the pianist, announces three Munich recitals for the season 1904-05.



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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

**J**UST now Paris is hearing much of César Franck music. At the Colonne concert of last Sunday, the first of this season, the entire program was dedicated to compositions by this French or Belgian master, who was born at Liege, December 10, 1822, and died in Paris, November 9, 1890. Very shortly—indeed, by this week's end—a monument is to be erected in the square of Sainte Clotilde to the memory of the dead composer, of which some account will be forwarded to THE MUSICAL COURIER in another letter.

Edouard Colonne presented the following César Franck program at the Châtelet last Sunday: Symphony in D minor; "Hulda," a Scandinavian legend (third act); poem by Ch. Grandmougin, after the drama of Bjoernson, first performance; "Variations Symphoniques," M. Raoul Pugno, and "Psyché," poème symphonique, for orchestra and choruses.

Sunday next, at the Nouveau Théâtre, the Lamoureux Orchestra will also offer a César Franck program, under the direction of M. Chevillard.

Among the attractions announced in conjunction with the Lamoureux Orchestra this season are Van Dyck, Fröhlich, Mesdames Bréval, Kaschowska, Jeanne Raunay, Falliero-Daleroze; the instrumentalists Mme. Teresa Carreño, Emile Sauer, Harold Bauer, Lucien Capet. Pietro Mascagni is to direct two of these subscription concerts, and it is further understood that Weingartner and Siegfried Wagner will each conduct a concert.

Mentioning the name of Weingartner reminds me that across the river, in the Boulevard Saint-Germain, there is a manufacturer of pianos by that name; probably not the celebrated conductor, however.

At the Opéra the performances for the week are: Monday, "Les Huguenots"; Wednesday, "Valkyrie"; the "Fils de l'Etoile" is set for Friday, and "Rigoletto," followed by "Coppélia," will fill the bill on Saturday. "Tristan and Isolde," "Armide," "Don Juan" and "La Favorita" are promised soon.

Bessie Abott is billed to appear at the Opéra Comique this evening for the first time. She will sing the part of Lakmé. Next month Miss Abott will also assume the part of Zerlina in the "Don Juan" production.

The complete program of the Opéra Comique this week offers on Monday "Roi d'Ys"; Tuesday and Friday, "Joueur de Notre Dame" and "Cavalleria Rusticana"; Wednesday, "Louise"; Thursday, "Lakmé" (with Bessie Abott); and Saturday, "Reine Fiammetta" with Mary Garden.

The French people are very much pleased with the splendid reception given their famous Band of the Garde Républicaine in America at the St. Louis Exhibition, and in New York. Parisians are justly proud of this fine musical organization.

At the Conservatoire National de Musique several of the classes were resumed early this month; those of dramatic declamation for men and women separately were filled on the 11th and 12th inst.; singing was taken up on the 18th, and piano for young ladies will be resumed on the 20th, while violinists will have to wait until November 7 to be admitted.

Mlle. Vix, the first opera prize winner at the Conservatoire this year, is to make her first appearance at the Opéra in "Daria," a new work of Ephraïm and Aderer, with the music by George Marty, the well known director of the Conservatoire orchestral concerts.

At the Colonne orchestra concerts we are promised the nine symphonies of Beethoven; "Manfred," of Schumann; "Midsummer Night's Dream," Mendelssohn; "La Vie du Poète," Charpentier; "Redemption," by César Franck; "La Cantate pour Tous les Temps," Bach; the "Requiem" and the "Damnation of Faust," by Berlioz; "La Croisade des Enfants," G. Pierné (a prize crowned work), besides other works, symphonic and lyric, classic and modern, French and foreign. Among the artists named to appear at these concerts will be Mmes. Félicia Litvinne, Teresa Carreño, Ernest van Dyck, Raoul Pugno, Sarasate, Jacques Thibaud and the conductor Arthur Nikisch.

At the Opéra Comique the several Conservatoire prize winners, Mesdames Guionie and Vallandri, Mlle. Duchêne, Chevalier and Morati, are all doing well since their operatic débuts.

Emile Bertin, the eminent professor at the Conservatoire and general régisseur of the Opéra Comique, has returned to town and resumed teaching of singing and mise-en-scène in class and private lessons at his house in the Rue des Martyrs.

Delle Sedie, the distinguished teacher of singing, is back from his summer vacation. He has resumed lessons at his home in the Rue St. Petersbourg, where he gives particular attention to the pure Italian method of voice production. Returning to study with him is much like going to see an old friend.

The first "smoker" of the season occurs Saturday evening at the rooms of the American Art Association, the entertainment, including "smoke, beer, feed and fun, besides music," according to the notification. On the evening of November 26 the Autumn Sketch Exhibition of the A. A. A. will open with a reception to members and their friends. The exhibition will remain open daily until December 10.

Charles W. Clark, who has been enjoying a fine time, much needed rest and "just enough and not too much" of good Bavarian malt extract at Munich, will return to Paris by November 1 and resume teaching immediately. His arrival here is anxiously awaited by pupils desirous of resuming their studies with him.

Prof. H. Dumartheray, B. Sc. of the Paris University, has reopened his school of French diction and phonetics. This teacher has trained a number of American and English artists, both ladies and gentlemen, for the stage, more especially for the Paris Opéra.

Franklin T. Stead, director of the Conservatory at Jacksonville, Ill., who has been in Paris several months study-

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Minuet from L'Arlesienne, arranged by C. Max Ecker.....Bizet  
Meditation in D flat.....C. Wakefield Cadman  
Nocturne in D flat.....H. Brooks Day  
Christmas Pastorale, Herald Angels.....G. Dinelli  
Gavotte.....C. Max Ecker  
Solitude.....Godard  
Allegretto Pastorale.....Walter Heaton  
The Virgin's Prayer.....Massenet  
Cornelius March, arranged by A. J. Davis.....Mendelssohn  
Elevation or Communion in E.....Saint-Saëns  
Tollite Hostias.....Saint-Saëns  
March, op. 76, No. 4.....R. Schumann  
Allegro Moderato.....G. Waring Stebbins  
Introduction and Prayer, from Rienzi.....Wagner  
Prelude Symphonique, op. 17, No. 1.....Frank E. Ward  
Offertory, op. 17, No. 2.....Frank E. Ward  
Canzona, op. 17, No. 3.....Frank E. Ward  
Cantilena.....W. Wolstenholme

### The Guilman Concerts.

THE advance sale of seats for the only appearances of Alexandre Guilman in New York opened at Ditson's yesterday evening and was very large. Without doubt the great French organist will be greeted by immense audiences at his concerts in this city.

Mr. Guilman's route this week includes Cincinnati, Oxford, Ohio; Harrisburg, Pa.; Philadelphia, Pa.; Vassar College and Schenectady, N. Y.

Following is the program for Tuesday evening, November 15, at the Old First Church:

Prelude and Fugue in E minor.....J. S. Bach, German  
Andantino from the Concerto, op. 15.....G. Matthison-Hansen, Danish  
First Sonata, in D minor.....Alex. Guilman, French  
(By special request.)

Idylle.....Enrico Bossi, Italian  
Hossannah.....J. Lemmens, Belgian  
Allegretto, op. 29.....Arthur Foote, American  
Improvisation.....S. S. Wesley, English  
Choral Song.....S. S. Wesley, English

The date of the second concert is Tuesday evening, November 22, at 8:15.

### Madame Gadski's First Recital.

JOHANNA GADSKI reached New York on the Kaiser Wilhelm yesterday for her American tournee. Her first appearance will be at Carnegie Hall Thursday afternoon, November 10, when she will give a recital, with a program made up of arias from some of her best known operatic roles and groups of songs by German, French, English and American composers. Selmar Meyrowitz, a pianist of note in Leipzig and Berlin, will play Madame Gadski's accompaniments on her tour and he will also contribute two piano solos to each program.

### COLUMBUS.

COLUMBUS, Ohio, October 28, 1904.

THE recent repetition of the Shakespeare recital given by Mrs. William King Rogers, soprano, and Mrs. Charles Bradfield Morrey, pianist, brings to mind many of the warm expressions of delight after its original presentation at the Twilight concert.

An Elizabethan drawing room, as consistently as it could look with the modern grand piano and the modern costumes, which matched the mood of Mendelssohn, Liszt, Saint-Saëns and Liza Lehmann, and a program of quite the most fascinating songs and old dances, with a few splendid transcriptions. It was unusually interesting and represented a profound study of the Elizabethan period of music and literature.

"O Mistress Mine" ("Twelfth Night") really established the atmosphere of the entire program. The educational value of such a revival of ancient songs and dances can scarcely be estimated, and the writer for one feels deeply indebted to these charming women for individual delight in the program from a musical, literary and historical standpoint. Mrs. Morrey's playing was remarkable for vitality and captivating rhythmic quality. The Liszt numbers served to display her splendid technical equipment. Mrs. Rogers has rarely been heard to better advantage than in this collection of "little classics," her strong dramatic instincts having full play on these numbers, her deep acquaintance with the plays enabling her to create the environment. Dr. Arnes' "Blow! Blow! Thou Winter Wind," which is usually read so tempestuously, was given a subtle rendition that brought to mind the realization of the presence of that unseen mysterious elemental power that moves the wind, congeals the water and rocks the deep. "Titania's Cradle," by Liza Lehmann, is a wonderful setting of the well known lines, "I know a bank where the wild thyme grows." The substitution of Romeo's "Good Night Song" for the florid aria on the program was another evidence of classic artistry.

The Twilight recital, given at Ohio State University this afternoon by Alice E. Crane, pianist, and Elizabeth Thompson Wilson, contralto, attracted a large audience. It was in a way Miss Crane's debut concert for Columbus, as she has recently located in this city. She made a distinctly good impression, playing Bach's toccata and fugue, D minor; Schubert-Liszt's "Frülinglaube"; Brahms' rhapsodie, op. 119; Brahms' intermezzo and two movements (the allegro and scherzo) from Chopin sonata, op. 58, No. 3. For an encore Miss Crane played Schütt's "To the Brook." Mrs. Wilson sang with great charm D'Hardelot's "I Hid My Heart," Von Fielitz's "Forgetfulness" and Needham's "The Fairy's Lullaby," responding to persistent applause with "Whistle and I'll Come, Laddie" (old Scotch), playing her own accompaniment. Charlotte Robinson gave fine support at the piano in the program songs.

Cecil Fanning's initial recital last Monday evening proved to be a very fashionable event as well as a musical treat. His numbers were excellently given to an audi-

ence that filled the hall to the doors, many people being unable to get seats. The second of the series takes place Monday evening, the 31st. H. B. Turpin played the accompaniments very sympathetically.

Alice E. Crane has been engaged as the piano soloist for the first Orpheus Club concert, which occurs early next month.

The active members of the Women's Musical Club are making new and wonderful discoveries daily in their search for Russian compositions. The major study is the Russian school, which is made to include the Bohemian, Hungarian and Polish compositions. Beautiful new things by Glinka, Arensky and Liadow have been selected, and rarely heard works of Tchaikowsky, Liszt and Dvorák are among the anticipated pleasures.

The Guilman organ recital at Delaware in Gray Chapel was attended by about forty Columbus people, many of whom had heard the great artist before. His recital was an unmixing delight to all music lovers and students. The program was an international one. The American number was an allegretto by Arthur Foote. It is difficult to decide whether Guilman is greater as an organist or a composer. Certainly his own sonata and "Hymn of the Seraphs" place him upon a very high plane as a composer. His improvisation upon a given theme proved his profound knowledge of all melodic, harmonic and contrapuntal devices. It was a great pleasure to make his acquaintance, his personality having the simplicity and charm which always accompany greatness.

The first recital by active members of the Women's Musical Club took place Wednesday afternoon at 3. Over 1,000 members were present to enjoy the program provided by Miss Holloway and Miss Gleason, pianists, and Mrs. Henry C. Lord and Martha Downs McGervey, vocalists. The capable accompanists were Charlotte Robinson and Marion Lord.

ELLA MAY SMITH.

### The Griener in Paterson.

C. LAMBERT, who owns a fine picture gallery in Paterson, N. J., gave a reception, followed by a musicale, to the members of the Mosaic Club Monday evening of this week. Karl Griener, a great favorite with Mr. Lambert, had entire charge of the musical program, which he selected with his usual skill. The guests admired his excellent qualities as a cello virtuoso and his big, warm tone, of which Campanari, the baritone, said: "It sounds as if Mr. Griener plays on five 'celli instead of one."

Mrs. Griener sang with her well trained soprano a novel selection of songs, with cello obligato, to her own piano accompaniment. The Griener song and cello recitals, with their novel combinations, are in demand. They are booking engagements for the season. New York will have an opportunity to hear them on Tuesday evening, December 6, at Carnegie Hall.

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## BUFFALO.

226 WEST UTICA STREET, BUFFALO, October 28, 1904.

**T**UESDAY night a large, appreciative audience attended the piano recital given at the Twentieth Century Hall by Sarah Schiebel. The program was admirably presented by the modest, unassuming young woman, who, by the thoroughness of her interpretations, demonstrated her right to challenge public criticism. Her excellence did credit to herself as an earnest student, and reflected credit upon her competent instructor, Ch. Armand Cornelle, who demands accuracy and thorough preparation, even to the minutest detail. Miss Schiebel was warmly applauded after each number. Her remarkable memory, facility in rapid passages, lightness of touch (every note clear as crystal) caused much favorable comment. She played numbers by Bach, Grieg, Mendelssohn, Rubinstein, Chopin and Wagner-Liszt.

Many professional musicians remained to personally congratulate teacher and pupil.

Mrs. George J. Sicard, who has been in New York for a few weeks, the guest of her friend, Mrs. Wilson Shannon Bissell, has returned to Buffalo and has begun her professional work in her handsome Elmwood studio in the Vendome. Mrs. Sicard and Mrs. Bissell have always been social leaders in this community; both are accomplished musicians. This lifelong friendship has been further strengthened by the fact that each has suffered bereavement, so that a common bond of sympathy unites them. There are many lovers of music who will welcome the chance to study with Mrs. Sicard, whose skill as a pianist has always elicited the warmest encomiums. Her success as a teacher is assured.

It is now announced definitely that the Olive Mead Quartet will give a concert on the evening of November 28 at Twentieth Century Hall.

On November 29, at the same hall, the Fellows Quartet, recently organized, will sing. The first part of the program consisted of quartets, trios, duets, solos; the second, an act or two from "Faust" in costume, and properly staged. Elsewhere the quartet gives a concert of the same character with this difference—the second act of "Martha," sung and acted. The date is November 15.

William Kaffenberger, organist of the North Presbyterian Church, which position he has held for thirty-odd years, has returned from St. Louis. As Mr. Kaffenberger is conceded to be a great organist, with a wonderful musical memory, playing marvelously difficult numbers without ever glancing at the notes, it struck the writer as a little singular that he was only incidentally mentioned in the last St. Louis letter to THE MUSICAL COURIER. Mr. Kaffenberger played to immense audiences, and surpassed all former efforts. He says that "the festival organ is a grand, inspiring instrument of unequalled power and variety."

Monday night the Delaware Avenue Church chorus choir rehearsed certain portions of the oratorio of "The Messiah." Your correspondent was present and thoroughly

enjoyed the spirited chorus singing under Mr. Fellows' persuasive baton. The young people are fine sight readers, and sing with an enjoyment of their work, which is prophetic of an advance in musical knowledge and taste, which will eventually place America in the front rank, or at least on a common plane of excellence with foreign countries whose opportunities have been greater than ours. One of the choristers said to me sub rosa, "I am pleased that you like our singing, but the secret lies in the fact that we are inspired to do our best by our splendid director."

M. M. Leidt, 569 Main street, announces the establishment of a Buffalo musical bureau, which is to be in communication with those who desire to engage musical talent for churches, societies and private parties, and for professional musicians who are seeking engagements in any special line of work. Mr. Leidt is a very courteous man, who will no doubt meet with the success he deserves in this new venture.

VIRGINIA KEENE.

## The Wisconsin Conservatory.

**T**WO pupils' concerts were given in the recital hall of the Wisconsin Conservatory of Music in Milwaukee Saturday, October 29. In the afternoon the program was presented by Emma Kuemmerlin, Viola Mantz, Anton Bumbalek, Alma Redel, Mary Wells Cushing, Wilhelmina Taylor, Clara Frank, Helen Williams, Eva Wallis, Hazel Raymond and Marie Fossing. The compositions played were from the works of Bach, Schubert, Liszt, Loeschorn, Kullak, Godard, Grieg, Moszkowski, and Poldini. It was a most interesting concert.

The evening program included works by Mendelssohn, Goldner, Schumann, Grieg, Vogrich, Saint-Saëns, Joseffy and Moszkowski. The student performers and singers were Miss Massman, Miss Tredupp, Miss Bosley, Herbert Jenny, Miss Walker, Miss Putney, Miss Heiser and Miss Marcan. Mrs. A. H. Buttles gave a recitation. A large audience greatly enjoyed this concert.

## Elga Breidt to Play Here.

**E**LSA BREIDT, a young pianist who has studied in New York the past three years with Alexander Lambert, is engaged for the fifth concert in the Young People's Symphony series. This gifted girl is also to appear during the winter at one of the Sunday night concerts at the Metropolitan Opera House. After these engagements Miss Breidt, through an arrangement with Daniel Frohman, will give her own recital at the Lyceum Theatre.

"H. R. H., the Duchess of Argyll has lent the portrait of Paderewski, painted by her, to the second exhibition of the Art and Aid Association at Alton, Hants."—Exchange.

The Rosé Quartet, of Vienna, will give its usual four concerts there this season, and will produce a new quintet by Draeseke, and a new quartet by L. Schlegel.

The Bohemian String Quartet has announced a series of concerts in Munich, to consist solely of Beethoven's works. All his string quartets will be played.

## The Dunning System in Germany.

**W**HEN the International Council of Women met in Berlin, Germany, in September of this year, that stronghold of German conservatism heard and saw things that awakened curiosity and ended by winning many new advocates to the cause of woman's advancement. American women especially distinguished themselves by their intellectual force and modernity. Saturday of last week another American woman sailed for Germany, and when she arrives there musical circles in the Fatherland will have something to talk about. Carrie L. Dunning, founder of the Dunning System of Improved Music Study for Beginners, is going direct to Dresden, where a class of teachers is waiting to study the system with her. She will remain a month in the Saxon capital, and divide another month between Vienna, Berlin, Paris and London. In Vienna Mrs. Dunning will call upon her old master, Leschetizky. The visits to Berlin, Paris and London are planned to meet certain teachers who are to study with Mrs. Dunning next year.

One clever New York teacher, who thinks highly of the Dunning system, exclaimed, after hearing of Mrs. Dunning's departure: "This surely is an age of wonders. An American teacher, and a woman at that, going to musical Germany to show teachers there how to make the study of piano interesting to children. Well, great as Germany is, she needs just such missionaries as Mrs. Dunning."

The New York teacher will find many colleagues to agree with him about the Dunning system. In Buffalo, N. Y., where Mrs. Dunning has lived twelve years, she has a colony of teachers who have used the system with great success. All of her assistant teachers are teaching it to an army of young pupils. Teachers in Boston, Chicago, Pittsburgh and other cities have adopted it and are enthusiastic over the results. Those who attended the last convention of the New York State Music Teachers' Association at Niagara Falls were delighted with the program given by Mrs. Dunning and her youthful pupils. Two pianists of international reputation, who had hitherto been skeptical, were converted after witnessing the performances of the children, and today are among the most zealous advocates of the Dunning system. Several children who had studied less than a year showed by their playing that this enlightened method had robbed piano study of its terrors and drudgery.

Mrs. Dunning will return to the United States to meet her normal class in Chicago soon after the new year. From Chicago she is to go to Baltimore, and then she is to be in New York for a term before resuming her duties at her home in Buffalo.

## Bridewell's Farewell Concert.

**C**ARRIE BRIDEWELL, the contralto, for several years connected with the Metropolitan Opera Company, is to go abroad and study with Madame Lehmann in Berlin. She will remain away two years, and negotiations are now pending for her to sing in Berlin next spring. She will leave for Europe on November 11, and her last appearance on the concert stage here will be on Thursday evening, November 10, in Mendelssohn Hall. She will have the assistance of Herbert Witherspoon, bass, a. i. Hans Kronold, cellist.

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Dec. 6—Peoria.	Feb. 3—New York.
Dec. 8—Worcester.	Feb. 6—Brooklyn.
Dec. 9—Providence.	Feb. 10—Philadelphia.
Dec. 12—Springfield.	Feb. 22—Pittsburg.
Dec. 16—Wheeling.	Feb. 27—Grand Rapids.
Dec. 19—Baltimore.	February 28—Detroit.
Dec. 30—New York.	March 1—London.
Dec. 31—New York.	March 2—Toronto.

She will also be heard at Portland, Worcester, Boston, Chicago, Cincinnati, Columbus, Omaha, Atlanta, Rochester, Buffalo, Montreal.



## DAVENPORT ENGBERG HERE.



ME. DAVENPORT ENGBERG, an American born violin virtuosa, has just returned from her European triumphs. Her playing has been praised by some of the foremost critics abroad. Madame Engberg is an artist who combines the qualities that should place her in the ranks of the best performers of both sexes. "A singing tone, faultless technic and brilliant bowing," is how one expert described her art after hearing her play.

As a child Madame Engberg displayed wonderful talent. Before she was twelve she had played in public, and when she began her studies her progress did not fail to attract notice from great artists who had heard her discussed. Several predicted that a brilliant future awaited this exceptionally gifted girl.

The violin used by Madame Engberg is a rare Amati with a history. The instrument is the one King Charles of Sweden presented in the year 1762 to his favorite master of the Royal Chapel, Elias Carlander.

Madame Engberg is a beautiful woman, with the fine qualities of heart and head that have distinguished many of her countrywomen.

Madame Engberg will appear in concert in Mendelssohn Hall the latter part of November.

The following are some of Madame Engberg's European press notices:

Davenport Engberg's program was extensive and difficult. The young lady is a brilliant violinist, her bowing alone demonstrates it at once. The tone comes full and broad from the instrument, and the left hand is perfectly trained and developed to the highest degree in technic. Mrs. Engberg has also a great advantage in her remarkably rhythmic playing, which is very seldom so well developed with her sex. The result is that she plays with supreme freedom, with much bravura and energy, and at times inspiringly grand.—Illustrated Times.

Davenport Engberg, soloist with the Symphony Orchestra, is an American. The charming young lady strengthened furthermore the splendid impression made at former concerts. Wieniawski's D minor concerto was executed with brilliancy, and when she played later Sarasate's "Zigeunerweisen" she did it with much bravoure and effect. The artist created much enthusiasm and was recalled several times.—Dagens Nyheder.

Davenport Engberg, a slender, beautiful young American, demonstrated at once by the very first touch of the bow that she has great violin talent, and this impression was strengthened furthermore throughout the course of the concert. Her tone is grand, her intonation perfect, and her musical conception sound and natural. To this is added conspicuous technical ability, which made her execution of a sonata of Handel and two compositions of J. S. Bach (one of which was the well known gavotte) surprisingly good presentations. The program included Franz Ries' "Second" suite, "Legende and Polonaise" of Wieniawski, and Paganini's "Witches' Dance," which she played with superior elegance.—Evening Post.

Davenport Engberg, who is a typical American, unassuming, energetic and refined, shows the same pleasing characteristics in her playing, and it was a great treat for the audience last night to listen to her art. After Wieniawski's "Second" concerto, D minor, with orchestra, of which the romance was superb, the artist was recalled repeatedly, but the enthusiasm reached its climax after Sarasate's "Zigeunerweisen" (with orchestra), which she rendered with brilliancy and temperament.—The Symphony.

Last Thursday we had an opportunity to witness a very interesting and without question eventful concert of the American born violinist Davenport Engberg. She appeared for the first time before a very critical audience at a concert in the Concert Palace. The young lady is not only a beautiful woman, but without doubt has great talent. She moved the audience to storming ovations by her charming playing, her elegant bowing and her powerful and still soft and soulful tone. We predict for her a grand future.—Copenhagen Politiken.

Last night's concert demonstrated beyond question that Davenport Engberg has great talent. Her song on the violin is broad, compact and still soft, her bowing is elegant and her tone soulful and charming. She is indeed musical and one does not find the unpleasant glissando from one interval to another, nor the tiresome, continuous vibrations which so many even good artists think they must resort to in order to produce exterior effect. The artist's aristocratic manner communicated itself to the audience, which followed the fine and ascetic program—Ries' suite, op. 27, in A, violin sonata of Handel, and two compositions of Bach—with increasing interest and applause. The last selections, "Legende and Polonaise" of Wieniawski, and Paganini's "Witches' Dance," which require the melodious legato, brought the artist a most enthusiastic ovation.—Dannebrog.

## People's Symphony Data.

FRIDAY, November 4, is announced as the date of the first of this season's People's Symphony concerts, which are to be given hereafter at Carnegie Hall. The demand for subscription tickets for the course has been so active at Ditson's that even now there is good reason to believe that Carnegie Hall will again prove too small to hold all the students and wage earners eager to attend these concerts, just as Cooper Union was too small. F. X. Arens, the conductor, has arranged a very attractive program for the first concert, and it will include the "First" Beethoven symphony, Weber's "Freischütz" overture, and the brilliant "Suite L'Arlésienne" of Bizet as the orchestral numbers, while David Bispham is to be the vocal assistant, and is to be heard in an excerpt from Mendelssohn's "Son and Stranger," the well known "I'm a Roamer," and in a cycle of songs chosen with reference to their educational value. The first of the six chamber concerts of the People's Symphony Auxiliary Club will take place at the Cooper Union Hall on Thursday evening, November 17. Holders of identification cards are entitled to apply to F. X. Arens, 305 Fifth avenue, for membership in the club. The annual dues are \$1.

## Aged Musician Dead.

ANTON JOHN DAVIS, an organist and teacher, died suddenly Saturday, October 29, at his residence, 753 East 174th street. Mr. Davis was in his seventy-first year.

## New York Manuscript Society.

WEDNESDAY evening of last week the Manuscript Society of New York opened its fifteenth season at the attractive home of the National Art Club on West Thirty-fourth street. This society is the one hope of local composers, and because of its worthy purpose it is always a pleasure to record what is worthily presented at the private meetings. Members and guests felt that the music committee was entitled to special praise for the very excellent program chosen for the first meeting of the new musical year. Two things seemed evident—programs will be shorter in the future and musicians without ability to compose are not likely to get a hearing. Even under private auspices there is a limit to the endurance of those who must sit and listen. Wednesday last the compositions impressed listeners as unusually original and charming.

After a lecture on the "Gregorian Chant," with illustrations by Edward L. Strong, tenor, and Frank L. Sealy at the piano, twenty choristers from St. George's Protestant Episcopal Church sang a "Te Deum" by Homer Norris, the composer directing at the piano. Mr. Norris' well written and churchly score will sound even better when sung with organ accompaniment.

A beautiful sacred solo for contralto, "Hear Me When I Call," by Bruno Huhn, was artistically and sympathetically sung by Corinne Welsh, the composer assisting at the piano.

"The Garden," a strong and original quintet for male voices, by Frank L. Sealy, was sung by Edward Strong, Alfred Rollo, Edward Bromberg, Edwin Wilson and Harry W. Baker, and, like his colleagues, the composer supported the singers at the piano.

The members of St. George's choir singing in the Norris "Te Deum" were: Sopranos, Mrs. Earl Kimpton, Mrs. Frederick Scriven, Mrs. F. B. Sewall, Carolyn Cooke, Clara Schumacher; altos, Mrs. L. F. Smith, Freda Abrams, Myra Armstrong, Gertrude Kniffin, Anna Weiss; tenors, W. H. Barry, George Gillman, Charles Goller, John Price, Ben Milvary (solo); basses, Percy Fairman, Peter Koechlein, George McCrow, James Waterfield, G. W. Wathen.

Among the members and guests present were: Madame Cappiani, Laura S. Collins, Amy Fay, Grace Gardner, Edna Rosalind Park, Rollie Borden Low, Arthur Voorhis and Mrs. Voorhis, C. C. Müller, Gustav L. Becker and Mrs. Becker, Dr. S. N. Penfield and Mrs. Penfield, C. B. Hawley, Platon Brounoff, A. F. Andrews, and Mrs. Helespe, wife of the German consul at Winnipeg.

The Munich Opera revived Marschner's "Hans Heiling" not long ago, but the once popular opera was given only a lukewarm reception.

Wolf-Ferrari's comedy-opera, "Inquisitive Women," was produced in Hamburg with great success.

# MARIETTA BAGBY

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## SAN FRANCISCO.

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SAN FRANCISCO, October 24, 1904.

**A**N announcement of importance that miscarried in mail forwarded to me and has just come to light is of the removal of the Fickenschers studio from the old familiar place on Bush street to new quarters at 1615 Larkin street. During the winter the Fickenschers will conduct an interpretation class meeting on alternating weeks, having for its purpose the study of the works of the great masters. The work will be conducted in the form of illustrated lectures. All concert programs of especial interest during the musical season will also be considered, and as far as possible special rates obtained. The classes in elementary and advanced harmony and counterpoint will also resume work. Beside the regular work in tone production, Mrs. Fickenschers will form classes in dramatic interpretation. Mr. and Mrs. Fickenschers belong to the class of musicians in 'Frisco who, taking music seriously, leave no stone unturned that may bring to light anything of new and advanced interest in their work. Mrs. Fickenschers has introduced several charming musical features in club work here, and Mr. Fickenschers is well known as an accomplished pianist, composer and teacher of his art.

The Von Meyerinck School of Music is considering some new features of interest far and away beyond anything as yet undertaken. I hope ere long to be able to give an interesting résumé of the season's prospective work in this school.

The Mansfeldt-Kopta chamber music concerts begin with that of next Sunday afternoon, continuing through a series of six to be given on October 30, November 13, December 11; January 15, 1905; February 12 and March 12. The repertory for the season is of exceeding interest, and the subscription list shows a gratifying number of names. These concerts became very popular last year, and the programs contained many numbers of great beauty that were entirely new here. Among these was the Sinding piano quintet, which by urgent request will be repeated and appears on the first concert program.

At Lyric Hall on Sunday afternoon a violin recital was given by Wenzel Kopta, the Bohemian violinist. Mr. Kopta was assisted by Maude Hohmann, soprano, and Lyula Ormay acted as accompanist. Mr. Kopta was, as always, the true artist in his interpretation of difficult and exacting numbers, and Mr. Ormay was a most satisfactory and delightful second to the violin. Miss Hohmann was greeted with applause from her friends at every appearance, and was the recipient of much applause. A handsome floral wreath of red and white, the Bohemian colors, tied with long satin ribbons of the same two colors, was presented Mr. Kopta by his Bohemian friends. The concert was a decided success. Every well known violinist in town who could be there was seen at the concert, and many professional musicians were in the audience.

On Thursday evening last a recital was given at Steinway Hall by the vocal pupils of Grace Davis-Northrup and the violin pupils of Alexander Stewart, of Oakland. An interesting program was given.

The accompanists were: For vocal pupils, Mrs. Arthur W. Morre; for piano pupils, Aimee Davies, Edna Ford, Estelle Drummond.

At Steinway Hall on Friday night, October 28, a piano recital will be given by Alta Yocum, pupil of Joseph Beringer, assisted by Stella Silverstein, dramatic soprano. A

vocal recital will be given by the pupils of Mme. Abbie Carrington at Steinway Hall on Tuesday evening, November 1. Enid Brandt's concert will be given at Steinway Hall on November 3. Among other numbers on her program are the difficult Saint-Saëns concerto, the "Black Key" etude of Chopin, and a "Theme and Variations," by Enid Brandt. The work of this young artist has developed so rapidly in the last twelve months much interest is evinced in the approaching concert, and there will doubtless be a very large audience assembled on Thursday night to hear her.

#### Opera in English. (From the Boston Herald.)

**A** GREAT difficulty in the presentation of opera in English has been the lack of adequate translations. Boito based his "Othello" for Verdi on Shakespeare's tragedy, and Hueffer's translation of the Italian back into an English version is a work of uncommon excellence. Mr. Savage was fortunate in procuring the English version of "Tosca," and he himself puts great stress on the necessity of a good translation, one that will preserve the meaning of the original, one that will not be too boldly literal or a flowery paraphrase, and one that will be made with reference to the rhetorical emphasis of the original, to the accentuation of the music, to the vocal requirements of the singer. Many of the translations of familiar librettos are wretched, and they have contributed to the disrepute in which opera in English has been held. Great pains were taken with the translation of "Parsifal," and, on the whole, it is satisfactory for all save Wagnerian purists, who, if they were called on to make a translation, would produce one that would be the despair of the singers.

An American with the liveliest sense of humor sees nothing amusing or grotesque in a familiar speech of daily life when it is sung in a language that he does not understand. He is accustomed to the fact that foreigners are in the habit of singing any trivial order or entreaty. But let him hear "Where Is Lucia?" sung by a quavering tenor in his wedding clothes, or any commonplace request or command in English, and it seems to him amusing. Even the language of passion seems to him singular in his own language when it is sung with vain repetitions. This is because he has not the true operatic habit. The heroic German tenor or distinguished Italian prima donna has sung the same speech to his keen delight; but when Mr. Jones threatens vengeance in a series of high tones or Miss Ferguson admits in a shower of vocal pearls that she is extremely unhappy, the hearer, understanding clearly, is disquieted. For this reason alone, the English version should be as poetical and dramatically intense as possible.

#### Ferdinand Carri's Pupil Plays.

**M**AIDE SPRUNK, one of Ferdinand Carri's best pupils, played at a concert recently at the clubhouse, Ridgefield, N. J., given for the benefit of the Aid Society for Crippled Children, and her performance of De Beriot's "Seventh" concerto and Wieniawski's "Second" mazurka aroused much interest and made a most favorable impression upon the audience. Miss Sprunk is a young violinist of exceptional talents and is far advanced for her years. Her playing evidences the excellent method of her painstaking and capable preceptor.

#### Edward Hayes in New York.

**E**DWARD HAYES is now well settled in his fine, light studios, 121 West Forty-second street. Some of his pupils in Paris have made reputations for themselves and their teacher abroad, especially in England and Paris. Millicent Brennan, soprano, is to sing at the State concert at Ottawa November 15, given in tribute to Lord and Lady Minto. November 29 she sings in Berlioz's "Damnation of Faust" at Providence, R. I., with Jules Jordan's Arion Club. The Hayes pupils are coming into prominence.

## CINCINNATI.

CINCINNATI, Ohio, October 29, 1904.

**T**HE Orpheus Club, under the direction of Edwin W. Glover, begins its thirteenth season under exceptionally favorable auspices. The record of the club's work last year was far in advance, artistically, of anything it had ever accomplished before, and Mr. Glover is willing and confident to beat the record. The balancing of the voice divisions will be measured by the following proportion: Sixteen first tenors, fourteen second tenors, twenty-one first basses and twenty-two second basses, making a total of seventy-three voices. Mr. Glover has gauged the voice quality to a higher standard than before, and the club's patrons are on the qui vive of expectancy. There will be three concerts as before, with the following soloists: Maud Powell, Charlotte Maconda and Herbert Witherspoon, a trio of celebrities. The board of directors of the Orpheus Club have issued the following announcement, which speaks for itself:

"The club is entering upon its thirteenth season under the most favorable auspices, and takes this occasion to thank its associate members for their very cordial support during the past years, and earnestly to invite a renewal of their subscriptions for the coming season. The concerts, as usual, will be held in the Auditorium, Seventh and Elm streets, and the plan followed in previous years will prevail, no seats being reserved and no tickets sold. The price, \$5 for the season of three concerts, entitles the subscriber to two tickets for each concert."

The Cincinnati Conservatory Wednesday evening presented its friends an excellent concert of classic and modern chamber music, performed and interpreted by three of its gifted ladies, Corene Harmon, pianist; Anna Parke, violinist, and Nina Parke, cellist. The music performed was a selection of three movements from the lovely and characteristic C minor trio of Mendelssohn the supreme master of honeyed fragrance, the ylang-ylang of music; then one movement from Benjamin Godard, who has a happy mixture of the romantic, idyllic type of melody, with the classic, elaborate mode of development; and in addition to these, solos from each of the participants. The performance of the nobler and more sustained forms of chamber music is one of the very highest influences in the culture of art, and the exalted aims of this famous school were again illustrated in the concert of last Thursday evening. These ladies gave the intricate and balanced music with a technic and a feeling of relative meanings among the voices which was genuinely artistic; and the solo numbers as well were creditable. The reading of Miss Harmon in the A flat ballade of Chopin was far above the average, and in many ways, particularly in the definition of inner voices and secondary melodies, most beautiful. The violin playing of Anna Parke was at its best in the slow, lyric passages, and Nina Parke delighted her audience with her large and all around proficiency upon an instrument unusual for women, and, alas, much too unusual for men, the violoncello.

Next week the Chicago Orchestra begins its fourteenth series of concerts under more favorable circumstances than ever before. Dunstan Collins, manager of the outside engagements for the orchestra, who was visiting among some of his musical friends in Cincinnati this week, is very much delighted over the new home which the orchestra occupies this year. It will be remembered that this hall was recently built at the instigation of Thomas and the Chicago Orchestra directors because the Auditorium, where

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the concerts have been given in the past, is entirely too large for the average symphony audience. The new hall is much smaller and the seating capacity has been purposely limited to 2,500. Mr. Collins says that the season sale for 1904-5 has proven beyond the least doubt that the orchestra will be benefited financially by the fact that there are fewer available seats because the people realize now that they must buy season tickets if they have desirable seats. Heretofore the management has found it necessary to send solicitors about the city to persuade people to subscribe for tickets, but when the tickets were placed on sale this year for concerts in the smaller hall there was an immediate demand for them, and hundreds of people stood in line at the box office. The cash receipts for the first three days of the sale were over \$50,000.

The same condition exists in Cincinnati today which has existed in Chicago, only the situation is more hopeless here because the population is not so great. Although the concerts of the Cincinnati Symphony Orchestra have been better attended in recent years than ever before, Music Hall is too large. The directors of the orchestra association have called attention to this fact repeatedly in recent years, and now that the wisdom of a smaller hall has been again proven, surely the people of Cincinnati should rally to their support, and build a hall with a seating capacity of about 2,500 for the Cincinnati Symphony Orchestra.

The program given by Miss Walter and W. Watts, of the Ohio Conservatory of Music at Middletown, Ohio, was received with enthusiasm by an audience which crowded the capacity of the hall. The program included selections from Bach, Mozart, Handel, Beethoven, Schumann, Mendelssohn, Liszt, Moscheles and Chopin.

Frederick S. Downs, late tenor of the Church of the Pilgrims, Brooklyn, N. Y., and soloist with the Apollo Club, of that city, will sing at the special musical service at the Church of Our Saviour, Mt. Auburn, tomorrow afternoon.

The Metropolitan College of Music has been fortunate in securing the services of Mary S. Neff as instructor and head of the elocution department. Miss Neff has had a wide experience in literary circles and will be heard in a series of readings at the college this year.

Dell Martin Kendall, for four years the leading soprano of the quartet at the Seventh Presbyterian Church, has resigned her position to accept an engagement as soprano of the quartet at the Mt. Auburn Presbyterian Church, where Edwin W. Glover is the choirmaster and organist.

The German Literary Club opened its season brilliantly Tuesday night in the hall of the Musical Exchange by presenting a decided musical novelty. This consisted of a lecture by Dr. N. J. Elsenheimer, of the College of Music faculty, on "Ueber das Componieren," in which he illustrated his views from the classics of Bach, Mozart, Beethoven and the modern standards of Wagner and Strauss. He characterized the German lied as the foundation of the great fabric of musical literature of Germany and showed how the German language in its fibre and construction was exceptionally well adapted to the cultivation of song and the inspiration of the highest flights of the Muse.

At the close of Dr. Elsenheimer's address one of his recent songs for bass solo and mixed quartet, "The Angels' Slumber Song," was given by Helen Brown, soprano; Mrs. Hans Seitz, alto; William Beck, tenor, and Hans Seitz, basso. As the latter was too hoarse on account of a bad cold to continue with a group of songs by Dr. Elsenheimer and Mr. van der Stucken, Dr. Elsenheimer was courageous enough to sing a number of them himself, including a cradle song and a song by Lassen, both of which show the composer's geniality and creative talent.

Theresa Wallen, of the Krueger Conservatory of Music, one of the prodigy child pianists, achieved quite a success at the World's Fair on Alabama Day. She was overwhelmed with floral gifts and awarded a gold medal.

The Schliewen-Sternberg Quartet will make its initial bow at a concert next Friday evening at the First English Lutheran Church. The program will embrace quartet, op. 18, No. 1, in F, Beethoven; quartet, G minor (first movement), Grieg; andante cantabile, Tschaiikowsky; sonata for violin in A, Handel, and some vocal numbers.

The chorus choir of the Walnut Hills Presbyterian Church will perform the first part of Mendelssohn's oratorio "Elijah" tomorrow evening, under the direction of Oscar J. Ehrigott. The chorus will be assisted by Mrs. Oscar Ehrigott, soprano; Virginia Gottlieb, contralto; John O'Donnell, tenor, and Ernest Simon, bass. Owing to the extreme length of the work the second part will be given later.

J. A. HOMAN.

### PADEREWSKI'S TOUR.

IGNACE JAN PADEREWSKI is due from Australia at San Francisco on the steamship Ventura on December 12, and will open his American tour in that city on



IGNACE JAN PADEREWSKI.

December 17. His dates at Carnegie Hall will probably be in March. Details are to be published shortly. Paderewski will play the Steinway piano.

## Musical Briefs.

A "TE DEUM" and an anthem, by Arthur Voorhis, of New York, will be sung Sunday morning, November 6, at the Protestant Episcopal Church of the Transfiguration on East Twenty-ninth street, near Fifth avenue.

Michael Banner, violinist, and Hans Kronold, cellist, and the string quartet bearing their names, gave a fine classical program at the musicale and reception given by John D. Rockefeller, Jr., and Mrs. Rockefeller for the Bible class of the Fifth Avenue Baptist Church, Thursday evening of last week. The numbers played were from the works of Mozart, Haydn and Handel.

Joseph B. Zellman, basso cantante, and the Goldmark Trio, gave a recital Wednesday afternoon, October 26, at the Zellman Conservatory of Music in Harlem. Mr. Zellman sang "Creole Love Song," by Buck; "The Rosary," by Nevin; "Der Lindenbaum," by Schubert, and a song by Fanning. The Goldmark Trio—Samuel Saron, violin; Alfred Munzer, cello, and Arthur H. Gutman, piano—performed numbers by Goldmark and Rubinstein, and each member of the trio played solos.

The friends of Mrs. Claude Cunningham, wife of the well known baritone, will be happy to learn that she has quite recovered from her protracted illness, which was the result of an injury while playing tennis at Oxford during their sojourn in England last summer.

Clara A. Korn has completed an arrangement of Tschaiikowsky's "1812" overture for two pianos (four hands), and dedicated the composition to Edmund Kursheedt, a New York business man residing in East Orange, N. J. Mr. Kursheedt is a generous patron of music and an excellent amateur pianist.

### Alexander Lambert's Classes.

ALEXANDER LAMBERT, who resigned last spring the directorship of the New York College of Music in order to devote his time exclusively to private pupils, has a most attractive studio in his residence, 78 East Eighty-first street. This master is hard at work preparing a number of his artist pupils for appearance at important concerts during the season. Mr. Lambert's large classes include young men and women from nearly every State in the Union.

### Minnie Methot Sings.

MINNIE METHOT, the soprano, was the soloist of the Boston Symphony Orchestra at its recent concert in Cambridge, and scored a decided success, testified to by numerous recalls and an encore.

### Bruno Oscar Klein's American Dances.

AT the Symphony concert at the World's Fair, November 4, Bruno Oscar Klein's "American Dances" will be performed.

### Fulton to Give Recitals.

MATIE FULTON will begin her recital tour the first week in December. The singer is booked in many cities.



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CALVE has appeared in Berlin as Carmen, and according to cable advices received in this office has made a genuine success with the public and the press of the German capital. Both her singing and her acting were praised without stint, and a leading Berlin critic calls her the most satisfactory Carmen ever heard there. What is New York's loss this winter seems to be Berlin's gain.

THE Wagner festival at Munich next summer will consist of three performances of the "Nibelungen Ring," four of "Meistersinger," three of "Tristan and Isolde" and two of "The Flying Dutchman." Richard Strauss will direct the "Meistersinger" performances and Felix Mottl is to preside over the rest of the operas. With Bayreuth out of the festival field next year (according to a letter written by Privy Councillor von Gross to THE MUSICAL COURIER) Munich should draw large crowds from all over the world. After the excellent performances which Von Possart gave in the Bavarian capital last summer its fame has traveled far as one of the few places outside of Bayreuth where Wagner opera is performed as Wagner himself desired.

THIS great and glorious burg of New York has built its deserving citizens a \$250,000 recreation pier at 112th street and Harlem River. Among other things which the pleasure seeking citizen can find at the pier these bleak November nights is a free open air band concert given by fifteen musicians, who get \$21 weekly per man for the frozen music which they dispense to four policemen and twelve attendants who also are in the employ of the city. It costs the municipality \$615 a week to keep the pier running, the attendants receiving between \$50 and \$75 per month, and the four policemen each getting \$114 a month. The contract of the city with the musicians does not expire until November 15, and until that date the concerts will continue, whether it snows or not. This is one of the wise dispositions made by a city which constantly prides itself in print on being the most progressive and practical in the world. It is safe to say that there are no encores these nights at the pier. Brrrr!

THE musical season of 1904-5 now is fairly on, and with the Bloomfield Zeisler and Bispham recitals (and the first People's Symphony concert to come), this week, can be said to have made truly an auspicious and important start. For six months to come we shall be regaled with the close procession of orchestral concerts, choral performances, fashionable grand opera and recitals by singers, violinists, pianists and cellists, singly and in combination. We published some weeks ago the full roster of impending musical events, but enough has been added to the list since then to make our coming local season the busiest the public has known for years. Even the annual comedy of music criticism in the daily papers will not be spared us this winter, and in fact it bobbed up serenely last Sunday morning in the immediate wake of the Bloomfield Zeisler recital. The rigid censors of the dailies chide the pianist for putting Schütt, Moszkowski and Joseffy on her program. "Piano composers" they are called contemptuously by the censors. Great Orpheus, since when is it become a crime to write for the piano? How about Chopin, who practically wrote for nothing else? And later in the season, when some hardy keyboard specialist mayhap will fill his program with Bach, Mozart and Beethoven, we shall have the pretty picture of those same censors asking him plaintively why he does not vary his recitals with Schütt, Moszkowski and Joseffy, who are indeed "piano composers." Consistency is as much of a jewel in music criticism as it is in any other walk of life. Oh, my, but there is always a fine display of musical virtue and spotless idealism at the beginning of a new season—before the harvest of "program notes" begins, for instance. All things considered, the season of 1904-5 promises to be as interesting for the man in the street as for the man in the concert hall. And THE MUSICAL COURIER will stand by, with keen vision, on the watch to point out those things which might happen to escape the eye of the one man or the other or both.



## Books, Music, and Critics.

*Lessons in Music Form.*—By Percy Goetschius. . . . . Oliver Ditson  
*The Symphony Since Beethoven.*—By Felix Weingartner } Company.

MANY and valuable are the works that have been flowing from the prolific pen of Percy Goetschius, for years past, on subjects closely allied to the theory of music. There are his "Theory and Practice of Tone Relations," in which an intricate subject is readily simplified for the musically sympathetic intelligence; the "Homophonic Form," "Applied Counterpoint" and other works. His new opus, "Lessons in Music Form," is a student's or worker's manual of analysis of the fundamental factors and the traditional designs applied in composition.

Mr. Goetschius desires it to be understood that the expression "Musical Forms" is not to be used with reference to species, to styles of composition, but to the structural design upon which the music is based. The "Barcarolle," "Mazurka" and "Etude," for instance, are styles of composition; the Goetschius book treats the structural designs only. To illustrate, let us, for instance, quote one decision in the chapter on cadences: "The force of a tonic cadence depends upon the weight and prominence of the keynote." Richard Strauss has never infringed upon that law, curious as some may think this; but so it is.

It might interest a profound thinker like Mr. Goetschius to know that Saintsbury, in his latest critical work, analyzing certain aspects of English literature, says: "The purpose of literature is delight; imagination is its soul; style, its body." So it is with Musical Form, which our author, who is not a pedant, claims is merely another expression for Musical Order. Then why not say that Form is the body of music as style is the body of literature, for certainly imagination is its soul, as it is the soul of every art. Music becomes an art only through its subordination to Form or Order; otherwise it would be merely sensuous expression. And this reflection leads us to the work of Felix Weingartner.

Weingartner's picture in his book, "The Symphony Since Beethoven," reminds me of Bernhard Ulrich, manager of the Baltimore Music Hall. The present edition of the work is translated by Maude B. Dutton from the second German edition. In a letter to Miss Dutton the author tells us that the translation has been very highly praised by one of his friends "who is familiar with English." The friend must have been a German.

It is surprising to follow some of the declarations of Weingartner—for instance, this: "The Neo-Germans, the revolutionists, forget that in their zealous campaign against Form they are just as much Philistines as are the pseudo-classicists with their tirade against innovations." Ask him to mention one "revolutionist" composer who disregarded this subtle, psychological, elusive distinction—Form in music, as it is so readily called—and whose works are today sentient, living, productive!

In Findon's biography of Arthur Sullivan is quoted a letter the then young composer writes from Leipsic, referring to the critics who were opposing Beethoven and denouncing Schumann because they failed to revere Form. Writing of the English attitude toward new composers, Sullivan says: "Take Beethoven, for instance. His fifth symphony was pooh-poohed and laughed at when it was first tried at the Philharmonic; Weber said of the eighth (or seventh) that the composer was 'fit for the madhouse.' [What the New York critics said of Wagner 25 years ago, and now say of Richard Strauss.—Editor.] And yet what do we think of Beethoven now? Suppose they had cast him aside as they do Schumann, Schubert, Gade? Fancy seeing Schumann and Wagner in the same program in England! The time will come yet, I hope. \* \* \* I get so savage sometimes, when in company here and talking to great artists who have been to England, at the sneering way in which they talk of England's art, English taste—and yet I ought not to be angry with them, for I feel that they are quite right."

This was only forty-four years ago. The Handel and Mendelssohn culture swept every other composer aside in England, even Purcell! And it is only forty years since Beethoven and

Schumann and Schubert have become identified with program building in England. And then we expect New York music critics to understand Strauss!! It is demanding too much. They will understand only after they are dead. While they live the whole process must remain unintelligible to them, as Sullivan saw it in England. The fact that Strauss is incomprehensible to our critics is not flattering to Strauss. It is merely a natural mental condition on the part of the critic listener, the inability of certain minds to embrace the rapidity of expanding thought. It is too fast for sluggish mental action.

Despite that incomprehensible statement of Weingartner alluded to, his little book is very interesting and should be carefully studied as a living evidence of the raging battle. The author suspects Richard Strauss of practicing his musical joke occasionally at the expense of the public. This paper long since suggested the same thing, not only of Strauss but also of Wagner; for instance, in his C major symphony. But, even so, where is the offense? Shakespeare, Michael Angelo, Goethe, Heine, Dante (if viewed with a sympathy for his time), and Balzac and Turgeneff and hosts of artists, poets and musicians, including Beethoven, had their "Eulenspiegelis," as Weingartner designates Strauss' attempt "to see how much he could offer the public with serious mien before the joke was discovered."

What does Goetschius say: "Our nature demands the evidence of Uniformity, as that emphasizes the impressions, making them easier to grasp and enjoy; but our nature also craves a certain degree of variety to counteract the monotony which must result from too persistent uniformity. \* \* \* A composition is formless or faulty in form when the component parts are jumbled together without regard to proportion and relation." No composition lives today that was or is formless or faulty in form. Where is it? The contention is useless, and Weingartner reaches such a conclusion when he says: "If I hear a piece that reveals to me the weakness of the modern school, then there comes over me after a short time of attentive listening, in spite of the great external difference, exactly the same sensations that a weak work of Brahms awakens in me; the same insipid, empty and heavy feeling of torment. Does this similarity of effect lie in the fact that Brahms' music appears to me as the conception of music as opposed to its essence, while in the program pieces conceptions—as opposed to the essence of things—are intended to be expressed? May it be that the erroneous and artificial products of both schools are closely related after all, as is undoubtedly the case with their great productions? Perhaps from a very high point of view there are not really two schools, but only one."

Who has not felt just what Weingartner meant to express, but what the inadequacy of his translator could not convey to us? This is not paradoxical. Throughout this involved English we can read between the lines, as it were, what Weingartner meant. Every intelligent musical nature is periodically affected similarly and reaches the same crossroads, and this in itself proves the universality of the musical tongue, provided we are as eclectic as Weingartner and as sincere and candid. There can be no estrangement when the view is so undimmed and when prejudice is sent so far back to "sit down."

Like Herbert Spencer, Weingartner makes a confession:

I expressly wish to state that I am no longer fully agreed with the following criticism of Brahms. The weaker works which could be affected by it are by far in the minority. I look up to most of the others in love and admiration. If I now, in spite of this fact, leave the following remarks for the present unchanged, so I consider it only honorable, openly and frankly, to confess my error.

In his 100 page book Weingartner devotes one-half page to Tchaikowsky and refers only to his sixth symphony, saying that "Tchaikowsky himself feared it never would be considered as a symphony." One of the formidable characteristics of Tchaikowsky was his keen perception of his own weakness and his honesty in admitting it. This not only does not lessen his position as a poet, for that he certainly was, but strengthens it materi-

ally, and also helps most decidedly to place him in his proper position as a composer.

### Conclusion.

The literature of music is too scant not to welcome works of liberal minded men or enthusiasts who, writing disinterestedly but with the aim and purpose of benefiting the art or fulfilling lofty ideals, appeal to our judgments on the strength of such attributes. So many trashy books on music have within the past ten years been published here—books with collateral aims flowing through the pretended theses, and impregnated with boastful assertiveness—by writers whose knowledge has been justifiably questioned by the scholarly musicians, that the standard of musical literature, or rather literature on music, has fallen, and the sale of musical works been diminished to an extent that makes it unprofitable for publishers to put out such works. It is a genuine and lasting benefit that accrues to music and its votaries when students like Goetschius, and scholars like Goodrich, and practical musicians like Weingartner and others enter the literary field and give us the unadulterated harvest of good mental substance to feed on. Something substantial can be gathered in such cases, and we always will find that the more a writer knows the vaster and more sweeping is his glance, and the more authoritative and liberal are his decisions and judgments. The little critic with his circumscribed vision and personal local interests, and his likes and dislikes based upon the attitude assumed toward him, will always criticise from his personal point of view. If a Richard Strauss visit the critic's house, the critic will find the Strauss works marvels; and if Strauss ignores the social obligation, the critic will find those same works devoid of all musical concomitants, and even unfit for performance. For instance, the New York Times says of the "Sinfonia Domestica" that "when produced here first without a program and found unintelligible and unmusical by most of those who heard it and remaining so after its circumstantial explanation," &c.

Is it not genuinely funny to observe how one of the New York critics treats such a subject? I would like to ask a few questions that must appeal to level headed people who understand what they read and who act in life on a basis of ordinary, common, human sense. The Times writer states definitely that "most of those who heard it (the "Sinfonia Domestica") found it unintelligible and unmusical." Did he poll the listeners? Where did he get his majority? The majority of the critics who usually assemble in some beer saloon after a symphony concert certainly did not understand the work, but where was the poll of the listeners? There was none. Consequently that statement of the Times is unreliable and not based upon any investigation, and it is furthermore not only unreliable but untrustworthy, and it is lastly not only unreliable and untrustworthy but strangely like a falsehood. The very opposite might be the truth, and no doubt is.

The same critic further states that after "a circumstantial explanation" the work remained "unintelligible and unmusical." To whom? Did he again poll all the listeners? This statement is as little warranted as the other.

But more than that. It proves to us—let me, for argument's sake, admit that he did poll—that the minority found it musical and that his great majority found it "unintelligible and unmusical." That is the usual history. See Sullivan's letter on Beethoven and Schumann. The majority in England found both "unintelligible and unmusical." If the majority here found Richard Strauss "unintelligible and unmusical" we prefer to remain with the minority; it is only the elect, after all, who can discern these matters. The majority never aids or abets a progressive movement until the majority is dead; then the minority becomes a majority. History points to that without exception. All reforms are gradual.

No one, least of all Richard Strauss, expects the majority to understand Richard Strauss. He would amount to very little if the majority understood him. The attitude of our critics toward Strauss might be used as an argument favorable to his claims or his teachings were the aforesaid attitude not self interested and therefore valueless. The average New York music critic belongs to the majority, and is consequently behind the times. But he has even robbed us of that slight advantage, for his personal interests in the pecuniary results of a musical season here defeat every attempt to quote his writings from a purely didactic point of view.

Very naturally no one listening to Richard Strauss is so dependent upon a daily newspaper utterance as to consider its bearings on artistic discrimination. Only thinking men and women can listen intelligently to Strauss and similar composers, and thinking beings are generally not influenced easily by anyone else's diametrically opposite opinion.

Daily newspaper criticisms are written for commercial purposes, chiefly to be republished in this paper for general distribution throughout the globe. The daily paper has relatively a small radius of circulation, and the bulk of its readers never see a music criticism. What the daily critics say has value only in so far as this paper gives circulation to it. The intrinsic value of the criticisms has been nil for a long time; in fact, ever since it was shown in this paper that the criticisms are based upon some kind of personal gain, direct or otherwise.

Such a statement, therefore, as that of the Times can have no effect whatever; firstly, because the musical intelligence that has graduated with such a degree is lower than one that can understand Richard Strauss (the adverse criticisms on Strauss prove this conclusively; in fact, they constitute the formidable evidence that what I say is true); secondly, the Times asserts positively something which it cannot prove; and, thirdly, if true, the Times illustrates that it, together with its majority, cannot comprehend what is understood by the minority—even if that minority be one person only, say the young man in this office who wrote the analysis on the "Sinfonia Domestica," and who with his minority did find it intelligible and musical. As he and his minority found it so, the majority, together with the critics of the New York dailies, are at a decided disadvantage, for they did not understand, and they admit that they did not. After that they should become silent.

Here, then, is the gist of music criticism. It is only a personal opinion. I intended to say "purely," but that word cannot be applied to most of the daily newspaper criticism dispensed in this town. It is, in fact, the result of an impression. It has no value. It may have literary value, but that depends upon the ability of the writer or the spirit that inspires him. If it has a soul, imagination and a body—style, as Saintsbury says—it can have value as a literary product and then becomes a part of art. But as an opinion it is only the personal view of the writer and is a mere passing episode. Literature on music embraced in such works as Goetschius' and Weingartner's belongs to the category of art, for literature is an art. Daily paper criticism, in fact all rapidly written, undigested comment by writers on music who are not professional musicians, has neither musical nor literary value, and has only a transient commercial purpose.

### Sutro's New Book.

The Physio-Psychic Society (New York and Berlin) has published "Duality of Thought and Language," by Emil Sutro, the author of "Duality of Voice"; also "The Basic Law of Vocal Utterance."

Mr. Sutro belongs to a family that comes from Aix-la-Chapelle, where the father was known as one of the most learned and prominent rabbis of his day. One of Mr. Sutro's brothers projected and built the famous Sutro Tunnel and was mayor of San Francisco. Another brother, a graduate of the Brussels

Conservatory of Music, the late Otto Sutro, was a prominent citizen of Baltimore and at one time president of the Oratorio Society of that city. Still another brother was a tax commissioner of this city and is a well known lawyer, whose wife is Mrs. Florence Clinton Sutro, prominent in women's clubs and orders. One sister of Mr. Sutro is a well known German novelist. In fact, the family is one of culture and refinement, and in Mr. Sutro's book it is noticeable that he meets his critics with modesty and always in a tone which might be imitated by most of them to their own advantage.

In the appendix of his work Mr. Sutro says, referring to the attitude of a part of the press to his subjects: "Musical journals fight shy of these matters. They dare not discredit what has been for so long and is to this day held to be the basis of vocal teaching. But the profession is in no wise to blame for having worked along lines which science has heretofore upheld as true and unquestionably correct."

Does Mr. Sutro expect this paper to accept his hypothesis in place of a science? And here let us say that we by no means propose to stand on the radical, materialistic basis; we rather welcome every effort at dematerialization, for it appears, after all, that the rank materialist has failed to prove his case just as the rank spiritualist has failed in his. But we must have evidence; we cannot decide in favor of Mr. Sutro, because we are not supposed to have faith, as he has. He feels that he is right and writes from conviction, but science has not yet proved to us that there is such a thing in actual existence on which to base a vocal course as "the voice of the oesophagus." We are not anatomists, not physiologists, and in *Materia Medica* we are worse off than in a labyrinth. For the functions of the oesophagus we must look to the anatomical specialist; in other words, to science.

In idealism and poetic thought Mr. Sutro's book abounds, and many fascinating theories are propounded which if true would lead us to a higher life. There are no doubt scoffers who would treat Mr. Sutro's book as they do Mrs. Eddy's "Science and Health," for both have a similar trend, namely, the argument to prove the superiority of mind over matter, the spiritual dominion in place of the material. Change certain names and phrases and exchange them, and many sections of both books would be identical in spiritual tendency and ethical purpose. Mr. Sutro's "Gospel of Humanity," his "Language a Spiritual Organism," his "Man's Dual Nature" and other chapters are decidedly interesting, and the ideal philosophers and metaphysicians are reconciled in "Perception and Conception." Indeed, it would be impudent to criticise such a profound work, in which serious efforts are made to establish a beautiful, ideal basis for the human voice and the singing voice flowing from it, and I would ask everyone interested in music and singing to study it.

If a practical basis could be established through Mr. Sutro's theories, from which a voice could be cultivated into a singing instrument guided by the intelligent spirit behind it, the "telephone station called the brain," as Mr. Sutro has it, this paper would aid Mr. Sutro to establish it. That is one of our functions, and we have no reason whatever "to fight shy of these matters," rather the best reason to help them along. But Mr. Sutro must prove his premise. We cannot put ourselves in his place, and while we doubt not his complete conviction of the truth of his discovery he must also convince us, and we have no theory to promulgate. We are mind free and ready for him. Anything to improve the present empiricism in voice culture and voice placing and voice methods.

### Vol. IV. of Ellis' "Wagner."

Kegan, Paul, Trench, Trübner & Co., Limited, of London, are the publishers of Wm. Ashton Ellis' "Life of Richard Wagner," and have recently sent forth Volume IV of what promises to become a



most exhaustive biography. Mr. Ellis is entitled to a six months' vacation now before starting in to co-ordinate the material to be used for Volume V. No doubt he has seen the reviews of English journals and magazines, some of which accuse him of prolixity and of losing sight of the principle of condensation in a work of such a nature. However, it seems to me that the demand for the "Life" of a music master will, of necessity, be limited, and consequently it may as well cover the ground as broadly and yet succinctly as possible.

Mr. Ellis himself says in his IVth Preface in warning his critics: "Any complaint about a whole volume devoted to but two years of Wagner's life might conceivably goad me into devoting the next to a bare six months." That would not affect the critics; it would be an avenging at the expense of the public if the public could not become interested because of such elaboration; and even, by reflex action, might become an injury to the work and its author. Mr. Ellis must not be influenced by the attitude of the critics; he must look through other spectacles if he desires to please the reader, and probably he does. If he should put six months of Richard Wagner's busy life into Volume V and make that also a 536 page volume he will not live long enough to finish his work, and then the critics would be pleased.

The two years covered by Volume IV ends with 1855; that leaves 28 years more to the death of the master, and then a volume would be required to sum up. The advancing years being more interesting and absorption more tempting because of the fecundity of material makes it possible that even at the present rate sixteen more volumes will be necessary to tell the whole tale. That would make the work more extensive than Thiers' French Revolution and the sequel, the Consulate and Empire. There are few who study Napoleon under such discouraging auspices. The shorter "Lives" have usually been preferred.

But the Ellis book on Wagner is full of attractive matter, and conflicts and contentions are laid bare, motives dug into, movements analyzed and an archaeological process formulated to exhaust the whole vast process of artistic operations and personal ambitions and designs. The "front page picture" was even in those days not ignored, not even by a Wagner, for (page 97) Wagner writes to his old friend, F. Heine, at Dresden, that a Leipzig paper wants to publish his picture and that he sat for a photograph, but the weather being unpropitious it would not do. Then an artist, Frau Clementine Stockar-Escher, through her solicitations compelled him to yield "in spite of my dislike to sitting," he says (which is probably his reason for sitting!), and she made a "clever" water color. The Leipzig paper is to receive a photograph of it, and then what does Richard say? This (and please pay attention, ye modest musicians who are averse to advertising): "We have conceived the idea of having a lithograph made at last for my friends in Germany from a portrait that really does resemble my present self"! Thus one of the many pictures of Wagner launched by himself saw the light of day.

On page 169 is an account of a visit to Paris by Wagner and Liszt and the Wittgensteins, who all put up at the Hotel des Princes. Next morning Liszt paid a visit to his three children, whom he had not seen for several years. The girls, Blandine, aged 18, and Cosima, 16 (she was born in 1837), lived with their governess, Madame Patersi, at 6 Rue Casimir Perier, and Berlioz that evening joined the Liszt-Wagner party there. On that occasion Richard read in German his "Siegfried's Tod," as it was then called. Berlioz could not have followed the declamation in German, and Wagner and Liszt must have known this, and Wagner admitted that he could not have done it in French, for he said subsequently: "Paris is beginning to be almost disagreeable to my presentiments; I am afraid of Ber-

lioz; I shall be lost with my bad French." But how did Berlioz view this tremendous act of egoism? Our author suggests that he possibly left after the first act. For his own sake I hope so. These geniuses do make us so tired at times. But they win out. Even Mr. Ellis may win his day with a "Life of Wagner" in 20 or 30 volumes; no one can tell.

Blandine became Mme. Emile Olivier, who was Napoleon III's Prime Minister at the crisis that ended with the declaration of war between Prussia and France, and he has just published the third volume of his "Memoirs," a work of remarkable content, which is destined to redeem a reputation seriously tarnished by infuriated partisan criticism. Cosima became Frau von Bülow, and probably on that evening (she was then 16 years old) had no thought that the man of forty, her father's companion, would subsequently give her an immortal fame.

Interesting it is to note (page 271) that Liszt writes, in referring to the necessity of singers in the "musical drama," as he calls it: "In Germany a school of singing yet must form itself, for at present it scarcely owns singers." How is it now? This is a half century later. There are many declamatory artists in Germany, but singers are rare even now. Liszt had a lucid thinking machine.

There is a half hearted effort to prove that Liszt was not always ready to support his friend, and that there were periods of reluctance, but the fact remains apparent that of all friends Franz Liszt was Wagner's one great monumental resource in times of trouble and tribulation. However, I am not going to reprint Mr. Ellis' interesting Volume IV. It is for sale. That was the motive of its creation. I do not care to parsifal it.

### Circulation.

After the trip to Europe which ended with my recent return to New York I can say to those who contemplate the use of this paper for professional or commercial exploitation that THE MUSICAL COURIER has more readers in Europe than all the European music journals combined, which in itself would still be an insignificant clientèle, because the European music papers are all circulars of music publishers and have no readers in the journalistic sense, and can have none in that sense, for the reason that such small editions are printed as would shame a country editor in Oklahoma or Alaska.

Entirely distinct from any comparison, and purely as a business proposition, I therefore state that there is no weekly paper published in America that has as many readers in Europe as THE MUSICAL COURIER has.

I believe in circulation. I consider the circulation problem as the first one to solve in the newspaper business, and all my efforts here and in Europe have been directed first and foremost to establish and broaden and then constantly to increase upon that work the circulation of this paper. No American weekly paper circulates so extensively in Europe as this, and no American daily does, with the exception of the New York Herald, Paris edition. But then that is printed in Paris. This paper sweeps weekly over Europe now from John o'Groat's to Land's End, whence it takes its course over the Continent, and does not cease even at Constantinople and Cairo, in which latter city we have subscribers and news stand sales! THE MUSICAL COURIER can be seen at all times displayed and sold on the Paris boulevard kiosks, and at the hotels, and on the railway news stands of Great Britain, as at Kiew, and Moscow, at Rome, Naples, Florence and Madrid. Germany, Holland, Belgium, Switzerland and Scandinavia are now made acquainted with the world's musical conditions through this paper.

What is a notice or a reprinted comment in this paper worth to a musician or a composer or publisher as compared to a notice in a local paper? The comparison is so obviously in our favor that it is

absurd to waste time on an answer. I am now for the first time convinced that it is also absurd for musicians and artists to waste their lives in deadly obscurity (which usually means poverty) when they have such a medium as this to go before the world with. Of course, I mean those who have merit, for without merit they might advertise in all papers until doomsday without result.

BLUMENBERG.

### MUSICAL PIRACY IN AMERICA.

THE appended interesting letter has been received by THE MUSICAL COURIER from Moritz Moszkowski, and it is herewith gladly submitted to the public in order that the only kind of restitution which seems possible under the circumstances be done Moritz Moszkowski and his works:

Paris, France, October 15, 1901.

To the Musical Courier:

Only since 1891 has the right been accorded to European composers to copyright their compositions in the United States of America. The protection of this law, however, did not apply to compositions published in Europe before this time. All the successful ones among these were reprinted by American publishers, who, no matter how extensive their sales or how large their profits from this morally questionable proceeding, paid no royalty whatever to the composers in question. These publishers, however, were acting strictly within the law and could invoke in their defense the old Latin maxim: "Neminem laedit qui de suo jure utitur." Moreover, the damage done to the foreign composers was purely of a pecuniary character.

A totally different aspect is presented, however, when to such pecuniary injury is added incalculable harm to the reputation and deep injury to the artistic feelings of a composer, as in the case to which I beg to draw your attention.

I have before me a copy, published by Kunkel Brothers, St. Louis, Mo., of what purports to be a reprint of my "Valse," op. 34. On the outer title page these publishers have a long list of what purports to be reprints by them of compositions of mine. In most cases they have altered the title which I give to my works, and adopted in their stead titles such as are used by salon music composers of the lowest type in order to appeal to the vulgar taste of a totally uncultured multitude. Not content with this external defacement these publishers have debased the contents of my compositions. In the case of the "Valse" above mentioned, hardly one single measure has escaped alteration; whole pages of the original are omitted; other pages are added; the whole style of my composition has throughout in an unheard of manner been most brazenly vulgarized. All this was done without informing the public by so much as one word that this is an edition of my composition by some hand other than mine. In other words, not only is my work subjected to such prostitution, but I am charged with the authorship of this bastard creation.

Reports which have reached me from friends in America lead me to believe that my other compositions in the list of Kunkel Brothers' "reprints" have suffered a similar fate. I remember clearly to have been shocked some years ago by seeing a copy of a thus vulgarized edition of one of my piano compositions published by the same firm.

As against such an assault upon my name and standing as a composer I am, as a foreigner, without practical legal protection. My only remedy is to publicly brand these nasty manipulations of Messrs. Kunkel Brothers' editions and to appeal to the American public not to purchase these vulgarized versions of my compositions.

The publication of this appeal in the columns of your esteemed paper will place under great obligation,

Yours respectfully,

MORITZ MOSZKOWSKI.

IT must be admitted that the popularity of European composers is to some extent due to the opportunity that was offered in the past through the ability of American publishers to publish their works without a copyright or royalty penalty, and much of our culture in music must be attributed to this distribution. American publishers made much money; European composers aided us in expanding our knowledge through their works, and they should be rewarded. Legally there was no redress; ethically there was a wrong done to them. But the 19th and apparently the 20th centuries are devoid of ethics, except here and there as a formality. When the great Empire of Russia was found deliberately lying in its promises to evacuate Manchuria; when men representing choice European society participated in that intentional lie, ethics took what we call another turn-

ble. There is not much difference between the European and the American lie—only 3,000 miles, that is all.

But it is altogether another story when a firm of publishers mutilates compositions. That constitutes an injury, and it might even be cause for damages. We are not versed in the law, but it doth appear that if Moritz Moszkowski's name and reputation are dragged into the mire of ridicule and absurdity he could find a legal remedy, and if he were to lose the case itself would call attention to the evil and indicate to the public where his compositions could be had free from mutilation and untouched by the bold fingers that degrade their character and that damage the name of the artist with whom the illegitimate publications are identified.

Is it not strange that some of our American publishers, knowing that the composers are living in Europe, will deliberately Manchurialize their works and never blush at such an act; will not even as much as correspond with them and consult with them—simply because the law protects them—then make money out of the mental work of others and not even offer a solace in a letter of thanks? It is much like unto "Parsifal."

**F**OLLOWING fast on the advice of THE MUSICAL COURIER to Henry W. Savage to produce the "Ring" and "Tristan and Isolde" in English comes the welcome announcement that he has decided to carry out the plan, and is already busy with the preliminary details that will insure him the use of his present "Parsifal" company next season as a nucleus for the new organizations which will present all of Wagner's works in our own language. Competent translators are to do the "Nibelungen" texts and the "Tristan and Isolde" libretto into English that shall be both sensible and singable. A Savage representative will start for Europe immediately to secure models of scenery and costumes. There is every reason to believe that with the other Wagner operas Mr. Savage will duplicate the extraordinary success which he has achieved with "Parsifal." In an interview Mr. Savage said: "The time has come for the general presentation here of grand opera in English." The time was here long ago (as THE MUSICAL COURIER pointed out) for English opera properly presented, but it took a man of courage and means to put forward the only kind of English opera for which the public could be made to care. This whole movement proves again how closely THE MUSICAL COURIER is in touch with the American musical public and how accurately it is able to gauge its taste and its wishes. What a simple managerial problem the whole thing was! All a manager had to do was to realize that in order to succeed, opera had to be not only English but also good. Mr. Savage realized it and his opera has succeeded.

**E**X-AMBASSADOR ANDREW D. WHITE, who represented the United States at Berlin and before that at St. Petersburg, contributes to the November Century Magazine an article on Russia, wherein, referring to the cholera in that country, he says: "Of the victims the most prominent was Tchaikowsky, the composer, a man of genius and a most charming character, to whom Andrew Carnegie had introduced me at New York. One evening at a dinner party he poured out a goblet of water from a decanter on the table, drank it down, and the next day he was dead. But with this exception the patients were, so far as I learned, almost entirely from the peasant classes."

This is as authoritative a statement as one could wish, for Mr. White was apt to know as much and hear as much that was reliable on such a personal subject as anyone at that time in St. Petersburg. In fact, all the sensational and unreliable gossip reported about Tchaikowsky's suicide emanated from

persons who could not give any evidence from their own knowledge, although that evidence should have been forthcoming, if for no other reason than out of respect for the character of the doubters. Most disinterested and honest people repudiated the suicide story and the disgusting motives to which the suicide was attributed.

Tschaikowsky was a noble souled man, a modest man and a real tone poet, who had the magnetic gift of stimulating the contemporary period. Through an unfortunate accident he drank cholera germs, and that was the only strange thing about his death. Of course, he had his morbid moods. Who is free from the influence of depression and its half sister, morbidity? But that does not prove degeneracy; in fact, it proves the opposite. It is the healthy mind that illustrates its health through the contrasts induced by the reaction from sane activity or overactivity. If Tschaikowsky had moments of deep mental depression, so had Beethoven, so had Schumann, so had Chopin, so had Liszt, so had Wagner, and so had many others, like Michael Angelo, Rubens and Gainsborough. And so have our office boys from time to time. Were they all degenerates because they were at times morose? The monkey around the corner—a fine specimen of the advanced simian—also has depression, and for the same reason partly—the low barometer.

Whenever a musician dies out of the ordinary, commonplace manner, as, for instance, Tschaikowsky did, through a microbe that could be traced, something mysterious must surely have happened. Such nonsense! Cholera, when it reigns, does not ask its proposed victim what his profession is. It does its work irrespective of social or artistic standing. Therefore, let us drop all this speculation and accept the plain statement that Tschaikowsky died as described by ex-Ambassador White, whose evidence has real value.

**T**HE New York Evening Post seems to be much exercised over a matter which, strictly speaking, is none of its business; so much exercised, in fact, that it publishes the following sizzling editorial:

The statement that Alfred Hertz, the conductor of "Parsifal" and the other German works given at the Metropolitan Opera House, is to be forced to join the Musical Mutual Protective Union, calls attention once more to the impudent and tyrannical methods of that union. It is difficult to see much difference between these methods and an ordinary "hold up," except that in one case a man's life is threatened and in the other case his livelihood, if he doesn't pay up. Perhaps the law will interfere in time, when the offenders, emboldened by their success, shall carry their system to its logical conclusion. There is really no reason why the singers should be allowed to escape blackmail when all the players and conductors are levied upon. Why not point the pistol at the prima donnas, the tenors, baritones and basses? Why not boycott all the living composers who do not promptly pay up and wear the badge of slavery? Why not refuse to play for any manager who does not put a union label and pay a union tax on every ticket he sells? And why not leave in a body whenever a critic enters a theatre or concert hall who has not paid his "initiation fee" of a hundred dollars?

And we echo, "Why not?"

**A**LEXANDER BREMER, ex-president of the National Association of Musicians of the United States, has issued a statement asserting that American musicians generally are against the reelection of President Roosevelt. As a matter of fact the local musicians resent Mr. Bremer's statement very severely, and say that he is in no position to know whether they intend to vote for Parker or Roosevelt or not at all. Mr. Bremer's profession is that of politics, and he is an avowed worker for the Manhattan or Steckler Democracy. If we are not mistaken, he is conducting its local campaign and is county chairman of the organization. His statement regarding the musicians is in very bad taste

and puts the Musical Union in a peculiar position. The members of the union do not pledge themselves to any political party when they enter the union. It is a non-partisan institution, and does not request its members to give up their constitutional right as citizens of this republic to vote as they see fit. Labor unionism nowhere implies loss of individualism. Unions act in a body, but they do not vote at our elections in a body. Mr. Bremer's attempt to mix politics with music and to influence the vote of the American musician will meet with scant favor at the hands of those most concerned. Every musician of this country is free to vote as he likes, and need not drop into ready made opinions promulgated by the Bremers of this country. THE MUSICAL COURIER is not writing this editorial in order to harm Parker or to help Roosevelt, but merely to insist on the independence and fearlessness of the Musical Union as a body and as individuals. We are always on the side of the union and have no political interests as a paper, unless politics crowds itself into music, assisted by the Bremer type of entrepreneur.

**A** REPORT is printed in several local dailies to the effect that Felix Weingartner intends to give up the "Weingartner concerts" in Berlin. There are no such concerts in that city. The orchestra of the Berlin Royal Opera gives a series of symphony concerts at the opera house each winter, and Weingartner is engaged as the conductor. This engagement first began when he was one of the conductors at the Berlin Opera, and ended when he asked for a long leave of absence after the failure of his opera "Genesius." Dr. Muck was put in charge of the Opera Symphony concerts, and conducted them with much success until he found that the labor of rehearsing and organizing them was too great in connection with his arduous duties as a director at the Opera. Weingartner had in the meantime survived the downfall of his "Genesius," and being eager to return to Berlin, he was given his old post at the head of the Opera Symphony concerts. He was preferred to other available conductors because of his familiarity with the orchestra and the tastes of the special public which patronizes the Opera concerts. THE MUSICAL COURIER has had no information from its Berlin representative on the subject of Weingartner's resignation as reported here, and therefore we refuse to believe the rumor. However, even should the gifted leader resign, the symphony concerts would continue, probably under Richard Strauss, who is also a conductor at the Berlin Royal Opera.

**A** RATHER serious question has come up in relation with the exclusion of female singers from the Catholic church choirs. Shall these singers be allowed to sing in non-Catholic churches? The joining in such services would constitute for Catholics the "communicatio in divinis," which is forbidden by Rome under pain of excommunication. Many professionals are among those now excluded from the Catholic churches, where they made their living. The Congregation of the Holy Office, which always assembles in the presence of its executive head, Pope Pius X, has been asked to settle the question at its very next meeting. The general opinion in local ecclesiastical circles is that the decision will be given against the women. This is another of the unexpected and unfavorable workings of the Pope's unpopular edict.

**T**HE Leeds Festival, about which Ernest Newman wrote in a previous issue of THE MUSICAL COURIER, must be something like our Metropolitan Opera House. Kubelik is quoted as saying to an interviewer at Halifax, England: "Leeds is no good so far as music goes. The festival is nothing but a large social function."





MAX SMITH, of the New York Press, has not abated in his heat regarding the matter of the "Parsifal" score and its 200 mistakes, and is back in the arena with a long and explicit answer. I print his reply herewith, not because I wish to spin out this matter to a protracted controversy (much as I like the exercise) but merely in order to oblige Mr. Smith this one time with the several answers by which he seems to set such store. The numerals in the appended article are my own:

(1) When it was said in this column last week that the report about mistakes in the Metropolitan Opera House performance of "Parsifal" was absurd, the writer believed that public confidence in Alfred Hertz, the conductor, was sufficiently strong to brand such a report as untrue. He still believes this is the case, though the author of the yarn not only has refused to "draw in his horns," (2) but has endeavored to reinforce his story by asserting "the circumstance of the incorrect score was known late last season to several persons connected with the Metropolitan Opera House and the mistakes were admitted by one of those persons" in his presence. (3) Such an argument is exceedingly weak on its face. (4) Who were those "persons"? (5) Does the mere fact that they were connected with the Metropolitan Opera House give their statements any particular value? (6) Is there any man among Mr. Conried's forces whose word will count for more in this respect than trust in the conductor of "Parsifal" himself? (7) It is ridiculous for the author of the story to attempt to soften his accusation by placing the responsibility for the mistakes not on Hertz but on Wagner and his publishers, who permitted the errors to remain in the printed score. (7a) One reasonably may expect a conductor of Mr. Hertz's powers to discover and amend such errors, (8) and a statement denying that he did so is a slur and cannot be changed into anything else by the most eloquent argument.

(9) That there are errors in the Schott edition of "Parsifal" is not a secret. (10) To suppose that Mr. Hertz was not aware of that fact is the height of absurdity. (11) But, it might be asked, can these mistakes be corrected without applying to Bayreuth? (12) Go to Mr. Hertz himself is our answer; ask him to show you his own private copy of the score—amended and annotated copiously in his own handwriting—the score he studied with the utmost care and patience until he practically committed it to memory. (13) To our way of thinking it was exceedingly unwise, to say the least, of the writer who refuses to "draw in his horns" not to seek Mr. Hertz before publishing his misguided report, instead of relying merely on the statement of (14) a person other than Mr. Hertz "connected with the Metropolitan Opera House." (15) One who is connected prominently with Mr. Conried's operatic machine—why withhold his name?—Nathan Franko himself, the orchestra's concertmaster, not only admitted to the Press's writer that he had made a list of corrections found in a "Parsifal" score abroad, but asserted that on examining subsequently the score used in the Metropolitan Opera House he ascertained those corrections had been made already. (16) It is Mr. Franko's opinion, as given to this writer, that his zeal in hunting for corrections in a certain score in Europe—purely, of course, for the benefit of the New York "Parsifal"—was in part responsible for the recently published accusations.

Now to reply to this imposing arraignment with some degree of order and brevity:

(1) I have not yet had convincing proof that "public confidence" has repudiated my "report" or accepted that of Mr. Smith. A conductor at our Opera does not get "public confidence"; he gets a salary from the management.

(2) I must reassert the reinforcement.

(3) The argument is not weak, from my side of the fence.

(4) I see no reason for naming the "persons."

(5) Yes; particularly if they were connected in an executive way with the musical part of the Opera.

(6) Not for more, but for as much. This includes some of the singers and conductors at the Opera.

(7) There can be nothing ridiculous about "softening" an accusation which was never made.

(7a) Certainly.

(8) It was explicitly stated in this paper that Mr. Hertz found and corrected the mistakes after twenty-five rehearsals of "Parsifal." Surely no more fitting tribute to his musicianship could have been brought forward.

(9) No, indeed.

(10) It is.

(11) The mistakes could be corrected only by applying at Bayreuth, for no one could memorize "Parsifal" by listening to it at Bayreuth, and later write out a complete score of the orchestral and vocal parts. Not even Mozart or Liszt could do it were they alive today.

(12) I am convinced that the Hertz score now is practically correct.

(13) Mr. Smith sought Mr. Hertz and is his official interlocutor; that is sufficient for the purpose of this controversy.

(14) There is no question of only one person; I distinctly said "persons."

(15) There is no necessity for dragging Mr. Franko into the discussion. His statement to the Press writer is a corroboration of my contention that there were mistakes in the American "Parsifal" score. Those mistakes were in the per-



WHO ARE THEY?

formance when it was passed upon by the local critics, and called "perfect" and "superior to Bayreuth."

(16) Mr. Franko's opinion is wrong, and can be proved so, in view of the fact that he did not go abroad until a few weeks ago, while my "accusation" was published originally in THE MUSICAL COURIER as long ago as last spring.

The readers of this column must excuse the space that is given to a purely personal discussion, but they are herewith assured that so far as THE MUSICAL COURIER is concerned the incident closes with this instalment.

Fritz Kreisler is to become a British subject after his service with the Austrian army is over. He explains that he regards England as the best place to live in. Too bad that since Kreisler has decided to expatriate himself we will not be able to have him as a fellow citizen. But, on the other hand, were Kreisler to become an American we would not think him a great violinist, so Fritz is making a wise move after all.

Courtice Pounds thinks that "English musical comedy is dying." And none so poor to do it reverence after it dies!

For the recent exposure in "Variations," of Sihtelotsew, the Moscow composer, and his wonderful opus "Croumorf Rethei," this paper has been bitterly reproached and scolded by its contemporaries for practicing what one of them calls a "witless de-

ception." Not content with rhetorical castigation, some of our kind contemporaries have even gone the length of laying countermines for us, which up to the present moment have all been discovered by our exchange editor and avoided with neatness and ease. Snares based on the ignorance of our exchange editor will have a hard time to succeed. For instance, he did not copy the news item in a Berlin weekly which spoke of the finding of "a Mozart letter hitherto unknown, and written by him December 6, 1791, in Frankfort-on-the-Main." Our exchange editor very well knew that Mozart could not write a letter in Frankfort the day after he died in Vienna. A Leipzig musical journal publishes a report about a Danish opera called "Völund Smed," and the Allgemeine Musik-Zeitung announces the performance at "Reval" of a work called "Murneide luttar." Our exchange editor is afraid of those names and refuses them space in the news columns.

There is to be a Brahms monument in Hamburg. It is about time.

Mahler's fifth symphony had its première at a Gürzenich concert in Cologne, October 18. THE MUSICAL COURIER is in receipt of the following account: "Mahler led his own work and scored an immense success. The chief characteristics of the new symphony are deep contrapuntal learning, broad elemental themes and a bewildering and beautiful array of orchestral coloring. The funeral march with which the symphony opens is in the highest degree impressive. The finale is a grandiose fugue, done in Mahler's happiest vein. The

adagietto is simple in melody but exceedingly poetical in effect. The whole symphony proves Mahler to be one of the great masters of our time." Dollars to doughnuts that Theodore Thomas will be the first conductor to produce Mahler's fifth symphony in America.

It is a pity that the many romantic musical "discoveries" abroad which keep our cables busy in and out of season prove to be such sorry canards when they are subjected to dispassionate examination by persons who know. Thus, a week or two ago, some European correspondent of a New York daily cabled over the story of the "discovery" in Frankfort of an "unfamiliar" opera by Haydn, "Knight Roland." The fact that Leoncavallo had just been to Berlin with his new "Roland" should have made those newspapers suspicious which know of the Chauvinistic musical conditions in Germany. However, the Haydn "Roland" found many sponsors here, and the story of his "discovery" is still traveling through the press of the Middle and Far West. A glance into C. F. Pohl's Haydn biography would have been sufficient to inform the casual seeker that even in Haydn's lifetime "Knight Roland" was one of his most popular operas, and was given with exceptional success in Vienna, Pressburg, Brünn, Mannheim, Dresden, Frankfort, Graz, Berlin (!), Augsburg and Hamburg. It has been known for years that the Royal Library in Vienna possesses a perfect score of "Knight Roland," and Ernst von Schuch, of Dresden, has a copy of the overture, which he used

as an introduction to Haydn's "Apothecary" when that opera without an overture was first produced at the Dresden Royal Opera.

This department has received several letters calling attention to the fact that the picture published last week as that of "Professor Hubay and Franz von Vecsey" is in reality a portrait of Lehnbach, the great painter, and Von Vecsey. The error is herewith rectified and the perpetrator publicly pilloried. He should really have known better, but he was misled by the fact that the names "Lehnbach" and "Hubay" look and are pronounced almost exactly alike, with the exception of the "v" in "Lehnbach," which takes the soft sound.

Spohr and Wagner! Could any two musical poles be further apart than those represented by the composer of the "Weihe der Töne" and the builder of the "Nibelungen" tetralogy? And yet, when Richard Wagner was beginning to be called the "arch-enemy of music" it was Louis Spohr, of the old guard, who produced "The Flying Dutchman" at Cassel, and understood it! Wagner writes in his "Collected Works," Vol. IV, p. 345:

"The old master, Spohr, did not wait long before he produced my 'Flying Dutchman' in Cassel. He did it without any request on my part, but at the same time I was afraid that I could never quite fraternize with him, for I did not understand how my early tendencies could possibly harmonize with his own tastes. How astonished and joyfully surprised I was to receive a letter full of sympathy from the gray and reverent old master, who proved to be such a contrast to the rest of the cold and rude modern music world. He explained his sympathy simply by saying that he was glad to encounter a young artist who proved in everything he did that he took his art seriously! Spohr, the patriarch, remained the only German conductor who met my works with warm love, cultivated them to the best of his ability, and remained friendly and true to me under all sorts of circumstances." This is one of the few occasions where Wagner shows himself grateful for a service rendered him. The Cassel performance of "The Flying Dutchman" took place in the spring of 1843, when Wagner was a director at the Royal Opera in Dresden.

In a criticism of De Pachmann's playing of the Chopin F minor concerto in Boston last week, the Globe of that city says: "As the concerto gives but little opportunity for any exhibition of strong emotional power, being mainly written in a gentle and delicate vein, it was for many years very prominent in the repertory of women pianists." The first and second movements "gentle and delicate?" Ask Paderewski and Bloomfield Zeisler.

The caricatures on this page of the recent Wagner Festival at Munich are from that clever lampoonster Simplicissimus.

Alfred Grünfeld sends four melodious piano pieces of the salon type, "Elegie," "Humoreske," "Mazurka" and "Valse Mignonne." All Grünfeld's compositions have harmonic charm and are unusually finished in workmanship.

The following is from the Medical Record. Comment is not solicited:

Following the reading of a paper on "Music as a Therapeutic Agent," by Dr. Francis S. Kennedy before the Medical Society of the County of Kings, two methods of administration were demonstrated, one by the piano and the other by the voice, and an endeavor made by each method to illustrate the different impressions which could be conveyed to the listener. Just as a drug should be put up in a clean package, and as free from adulteration as possible, so music as a medicine should be as free from error of technique as possible. For this reason, in demonstrating the piano music, a mechanical piano player was used, so that

no false tone should mar the harmony and effect. The following examples were then rendered: As restful music, yet sufficiently stimulating to keep the mind alert, the "Fifth" nocturne, Leybach, piano. As soothing, quieting music, an "Irish Lullaby," Needham, contralto. As physically stimulating music, "The Invitation to the Dance," Von Weber, piano. As mentally stimulating music, "One Spring Morning" (Goethe), Nevin, contralto. As reminiscent, memory refreshing music, fantasia from "Il Trovatore," Sydney Smith, piano.

The play for the week at the New Star Theatre is "No Wedding Bells for Her." The week previous the same temple of dramatic art offered its patrons "She was More to Be Pitied Than Scorned." The play for next week has not been announced as yet.

Sir Charles Wyndham, an English actor who landed here last week for an American tour, said to the dock reporter: "The present state of the English drama is toward frivolity." Give the drama time. It is only about 9,000 years old. According to the recent researches of Professor Flinders-Petrie, of Cambridge University, there were dramatic representations in Nineveh 7,000 years before Christ.

Arthur Nikisch directed the orchestra at the "Beethoven Evening" which Isadora Duncan, the American dancer, gave in Leipsic not long ago.

The Sydney Daily Telegraph does some tall writing to commemorate Paderewski's antipodean visit. For instance, our Australian contemporary says of Bach: "From the time of Mozart to our day the great masters have looked upon Bach as their master. Beethoven called him the 'immortal god of harmony.' Schumann told his pupils that Bach should be their daily bread; he was worshipped by Liszt and Rubinstein (!). Wagner in his last years played him in preference to everything else (!)"

LEONARD LIEBLING.

IN Bologna, Enrico Bossi, the composer, recently produced Palestrina's famous six part "Missa Papae Marcelli" without arousing any particular enthusiasm or even interest on the part of the hearers. The Italian paper which reports the occurrence adds by way of comment: "It will be seen how difficult is the task of introducing Gregorian music even here in Italy, which should be its home." The mass referred to was first performed in June, 1595, in the presence of Pope Pius V, at St. Peter's, and exerted considerable influence over the composers who were working for the adoption of a polyphonic style in church music.

DE PACHMANN formally opened his American tour in Boston last week, and at the Boston Symphony concerts, in the Chopin F minor piano concerto, scored what several conservative reviewers designated as the greatest triumph of all his long and brilliant career. The wondrous witchery of the man's touch, his magic fleetness of finger, and his matchless powers of poetical declamation, all are still with him in fullest flower. He roused the staid Boston audience to demonstrative expressions of delight, and he was recalled more times than the watchers could count. De Pachmann made his very first American appearance in the F minor concerto (at Chickering Hall, New York), and his performance of the work on that occasion has always been treasured here as one of the few artistic revelations which have been vouchsafed New York audiences. It is good to hear that De Pachmann is greater than ever. His

fine triumph in Boston invests his coming New York appearances with all possible interest. Metropolitan audiences have remained faithful to him.

#### Benjamin Lambord's Recital.

COMPOSITIONS by Benjamin Lambord, a young American composer, were performed at an invitation recital at Mrs. Babcock's studio, Carnegie Hall, Wednesday afternoon of last week before an audience composed of well known musicians and music lovers. This was the program:

- Trio for piano, violin and violoncello, op. 5.
- Allegro risoluto (first movement).
- Six Tenor songs from Heinrich Heine, op. 2.
- Ich hab' im Traum geweinet.
- Der Brief den du geschrieben.
- Du bist wie eine Blume.
- Wenn ich an deinem Hause.
- Der wunde Ritter.
- Wasserfahrt.
- Four Soprano Songs, op. 3.
- A Canadian Boat Song.
- The Daffodil's Secret.
- Morgens send ich dir die Veilchen.
- Under the Greenwood Tree.
- Valse Fantastique for Piano, op. 6.
- Three Songs for Low Voice, op. 1.
- When I Am Dead, My Dearest.
- When I Think on the Happy Days.
- Proposal.
- Three Duets for Soprano and Tenor, op. 4.
- Neue Liebe, neues Leben.
- Dunkle, schoene Nacht.
- Sag an, o lieber Vogel mein.

Mr. Lambord was assisted in the interpretation of his music by Elise Stevens, soprano; Corinne Welsh, alto; Edward Johnson, tenor; Edward Manning, violinist, and Modest Altschuler, 'cello. Very clever is this modest appearing, quiet man, of thoughtful brow and earnest mien. His music sounds wonderfully natural and spontaneous. It flows freely on a skillful, harmonic basis, with modern development of the rules of composition and counterpoint. The trio movement went with a swing and freedom delightful to hear. The tenor songs, all manuscript, are not for the ordinary tenor voice, for they require a range beyond the common. Edward Johnson has both the range and dramatic instinct necessary for them. Especially was this the case in "Der wunde Ritter" and "Wasserfahrt." In the former a group of high Gs, As and A flats, sustained fortissimo, suggest orchestral support, which was intended; and in the latter a low B at the close makes unusual demand. Johnson's German enunciation was excellent in the six songs and he knew his songs thoroughly. Reliability seems to be one of the features of this tenor.

The four soprano songs, published by Saerchinger, are charming in text and music. The "Daffodil" is a spring song, full of rhythmic impulse; "Morgens send ich dir Veilchen" is the familiar text of "Violets," which Mr. Lambord has, however, made into poetic English and set to worthy music; "Under the Greenwood Tree" is a snappy song after Shakespeare's words. The group was sung by Miss Stevens with fine style from memory. She presented captivating appearance and won much applause.

The "Valse Fantastique" has charm of form, melody and harmony; Lambord played it with gusto and chic.

Two of the songs for low voice are of the heart quality sort affected so much by our contraltos. In them Mr. Lambord displays his very earliest work, creditable to his taste and musical instinct. "Proposal" has animation and a widespread accompaniment; this is a good encore song. Miss Welch sang them with much feeling and appreciation of their meaning. The afternoon closed with three manuscript duets for high voices, followed by a general desire to shake the hand of the composer, who did the unusual thing of playing the entire program from memory.

Mr. Lambord was awarded the Mosenthal fellowship of music at Columbia University. Messrs. Manning, Altschuler and Lambord have formed a trio for concert and chamber music purposes.

Those at the recital included Josephine Bates, Arthur Reginald Little, Adele L. Baldwin, C. Whitney Coombs, Anna Saerchinger, Mr. and Mrs. Frank Smith, Justin Thatcher, Dolores Reedy, H. H. Kinney, Mr. and Mrs. Frank E. Ward, Hattie Foster, Max Decsi, John Young, Arthur Philips, Frances Lynch, Mrs. C. D. Davis, Alexander Bevan, Thomas S. Gore, Janet Spencer and Arthur Bogart.

#### Augusta Zuckerman to Appear.

AUGUSTA ZUCKERMAN, a young and talented pianist, pupil of Alexander Lambert, is engaged to appear at one of the Sunday night concerts at the Metropolitan Opera House this season. By arrangement with Daniel Frohman, Miss Zuckerman will give a recital at the Lyceum Theatre, the date to be announced later.

## Mr. PHILIP HALE

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# "Parsifal" in New York.

Henry W. Savage Duplicates His English "Parsifal" Success in New York—  
Splendid Work of the Principals and Chorus—In Every  
Way a Noteworthy Performance.

## CAST.

Kundry.....	Kirkby Lunn
Parsifal.....	Alois Pennarini
Amfortas.....	Johannes Bischoff
Gurnemanz.....	Putnam Griswold
Klingsor.....	Homer Lind
Titirel.....	Robert Kent Parker
First.....	Jennie Heller
Second.....	Elsa Van der Voort
Third.....	Alfred Kappeller
Fourth.....	Mr. Kelly
First.....	Knights of the Grail
Second.....	Francklyn Wallace
A Voice.....	Albert Pellaton
	Florence Wickham

Conductor, Walter H. Rothwell.

## SOLO FLOWER MAIDENS.

Florence Wickham, Pearl Guzman, Charlotte George, Marguerite Liddell, Celeste Wynne, Harriet Cropper.

## FLOWER MAIDENS.

Flavia Arcaro, Gertrude Arnold, Vera de Bassini, Mollie Blanchard, Louise Courtney, Elsa Van der Voort, Clara Eckstrom, Gertrude Hammond, Jennie Heller, Lily Hessler, Helen Howe, Lillian Matrice, Bertyne Mortimer, Elizabeth Pattee, Helen Petre, Lillian Robinson, Eva Smith Eugene Soule, Elisabeth Thornton, Eva Wallace.

**W**ITH the same cast that bore his English "Parsifal" to triumph in Boston a fortnight ago, Henry W. Savage scored another resounding success in New York on Monday evening, when he opened his "Parsifal" season at the New York Theatre before a representative audience, imposing in size and in its frank enthusiasm.

Naturally enough, the Boston experience had sufficed to give the performance here an air of even greater finish than was exhibited at the premiere in the Bay State, and the debut of Monday evening was an achievement worthy in every way to be placed side by side with the "Parsifal" productions of Bayreuth and of the Metropolitan Opera House.

In our Boston review of the Savage version comparisons with the German "Parsifal" were carefully avoided, for it was felt that English grand opera had to stand on its own merits in order to succeed, and we are too openly in favor of English grand opera to do anything which might prevent it from attaining to that high place in public esteem which it should occupy. However, now that the new project has been successfully launched and is firmly fixed in public

consideration, there is no reason why comparisons should not be made fully, freely and fearlessly.

To begin with, the scenery of the Savage "Parsifal" costs less than that of the other, for it is tempered to the exigencies of a smaller stage and requires less canvas and

else that in this regard comparison is out of the question. No opera in the world ever has known better chorus singing than that done by the invisible choirs and by the flower girls at the New York Theatre production. A better Gurnemanz than Putnam Griswold it were impossible to find, as also a more picturesque or tuneful Parsifal than Pennarini, a more sonorous or convincing Amfortas than Bischoff, and a more seductive and mellifluous Kundry than Kirkby Lunn. Walter Rothwell is quite the best "Parsifal" conductor who has been heard outside of Bayreuth, and Homer Lind looks and acts like a veritable Klingsor, and not like Santa Claus. The bells are managed better at the Metropolitan Opera House than at the New York Theatre, and the intermissions between the acts are longer.

In every respect the performance of Monday night was reverent, and as mystical and beautiful as the most ardent Wagnerite could desire. There being no labels or num-



THE GLORIFICATION.

paint. The "atmosphere" is all there, however, and the stage pictures of the Savage "Parsifal" are beautiful in proportion, design, arrangement, sequence and effect. The transformation scene is a perfect illusion, and the second act is staged and lighted so much better than anywhere

bers on the society people who were present, the audience busied itself solely with the doings on the stage, a circumstance which lent to the whole performance an earnest and devotional aspect without which no serious replica of the Bayreuth mood and spirit is possible.

Pennarini again proved himself to be a first class tenor, possessing every vocal and histrionic requisite. His occasional tendency to push his voice beyond its natural dynamic limits is a fault from which no German singer is free, but with Pennarini it seems due rather to excess of musical and emotional zeal than to bad vocal management. It is refreshing to hear an operatic tenor in New York who feels every measure of the music he sings. The same can be said of Bischoff. His great song in the first act is delivered with overpowering pathos and intensity, and no more glorious voice than his has been heard here in many a day. Mme. Kirkby Lunn reads the part of Kundry with deep insight and presents the many difficult aspects of the character not only dramatically but also intellectually. Her voice in the singing of the seduction scene is lovely almost beyond description.

The garden scene again inspired so much enthusiasm that it almost broke out into applause after the curtain of the second act. The dancing, the singing, the grouping and the costuming are beautiful, and nothing like this act has ever been done at any other opera production.

The orchestra, under Rothwell, a conductor of circumspection and of authority, read the score with noticeable sympathy, and displayed exceptional knowledge of nuance and tonal color, particularly in the first and second acts. The management of the bells was as bad here as it was in Boston, and it is surprising to find that this detail of the performance has not yet been corrected.

The diction of all the singers was again an unalloyed delight, and made many new advocates for the plan of having all our opera in English, as promised by Mr. Savage.

The opinion in New York is general that the English "Parsifal" comes up in every particular to the claims made for it in advance, and that it will have a long and prosperous run in this city and on the road. Mr. Savage has "made good" again, to use a vernacular phrase understood by folk and quality.



THE AGONY OF AMFORTAS.



## Greater New York.

NEW YORK, October 30, 1904.

**T**HE Wirtz Piano School musicale Friday evening, like other events at this school, was an affair of high order. Miss Wilterdink sang with much feeling, especially D'Hardelot's "Because." A. L. Beard gave a satisfactory performance of the andante from the Mendelssohn violin concerto and Wieniawski's "Legende." Mr. Wirtz played Chopin's B flat minor scherzo with breadth and dignity, and was at his best in two Chopin nocturnes and three short pieces by MacDowell, playing these with poetic fancy and singing touch. A students' recital will be given Monday evening, November 14.

The Women's Philharmonic Society, Amy Fay president, opened the season with a recital by the vocal department, Madame Courtney chairman. Engaged in the program were Sally Frothingham Akers, soprano; Helen Niebuhr, alto; Francis Walker, baritone; Leila Moses, pianist, and Mrs. Wm M. Redfield, accompanist. Miss Akers, a most artistic singer, sang an old French song with much grace and "The Cuckoo" with vivacity and archness. So insistent was the applause that she had to sing again, this time "The Girl I Left Behind Me," in which she showed what can be done by an artist with a simple song. Miss Niebuhr's singing was full of feeling, and Mr. Walker's short exposition of the meaning of the aria from "Don Carlos," by Verdi, was enjoyed as much as his singing. Miss Moses played two groups of piano pieces by modern composers, displaying well developed technique and good taste—and she looks nice, in the bargain. Part two was devoted to a talk on the society, its aims, what it has accomplished, and its possibilities, in which a paper was read by Miss Holcombe, another by Miss Fay, and, by request, Madame Cappiani spoke. Madame Cappiani is wideawake, to the point, and her broad experience and worldwide travel fits her to speak on any subject. The vocal department of the society announces a banquet for Wednesday evening, November 16, at the Hotel Regent.

Pupils in composition of C. C. Müller are prominent on all sides as a consequence of the many years he has labored in this field. At the last Tonkünstler Society concert, at Assembly Hall, a set of four songs was sung by Mrs. Toedt, composed by Carl Hauser, and a string quintet in E flat was played, composed by Abraham W. Lillenthal, both of whom are Müller pupils.

Hubert Arnold, the violinist, has opened a studio in Philadelphia, 1525 Chestnut street, spending Saturdays there. He gave recitals in September in New Milford.

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Ridgefield, New Canaan, Conn., and October 31 at Bloomfield, N. J., followed by a recital in Orange, N. J., November 9. Soon he gives one in Philadelphia. This sterling artist has a class second to none among the violinists of the metropolis, won by sheer force of good work. He is also in demand as soloist, although his teaching takes most of his time.

Everard Calthrop, the tenor, sang at The Weirs annual festival in August (the New Hampshire M. T. A. meetings), and while away on a three months' vacation had a large class in Auburn, N. Y. His brother, the baritone, Richard Calthrop, of Syracuse, has resigned from the faculty of Crouse College, Syracuse University, of which he has been the principal vocal teacher for a dozen years, finding the narrow methods and extremely limited musical atmosphere of that institution more than he could stand. Here is an institution with a large endowment absolutely unknown beyond local confines. With Dr. George Parker, Frey, Berwald and Calthrop at the head, able men, and a magnificent plant, it is totally unknown in musical circles, and so hindered in natural development.

George Cuthbertson Carrie, tenor, is a newcomer here, but by dint of energetic methods began singing as substitute the second Sunday after he arrived. He studied with Sbriglia in Paris. Mr. Carrie has a powerful and very high voice, singing the high C in the "Faust" aria with ease. He is solo tenor of Tompkins Avenue Congregational Church, Brooklyn. Among his successful appearances was that at the Apollo Club anniversary, in Brooklyn, when he was heard with special attention, winning his way as singer at once. He will sing at Aeolian Hall with the Russian Symphony Orchestra (Carnegie Hall), and "The Messiah" in Canada. Mrs. Carrie is also an important singer, and New York is sure to hear more of them both this season.

Walter Grover Barker is a tenor of considerable attainment and of much future promise. He made an impression with his singing at a concert at the American Institute some time ago and was recently heard in two sacred songs by Edna Rosalind Park and Homer N. Bartlett. These he sang with much conviction and with good enunciation. He studies with Paul Savage.

Richard Kay, the young violinist, is with Ysaye. He was ill in June, but has recovered and is again hard at work. He has a series of two dozen engagements and Ysaye has helped him to obtain many. Admirers of the boy hope to see him a great artist one of these days.

Francis and Grace Hoyt, with Harvey Worthington Loomis, united in a costume recital at the Highland Country Club. Mrs. Osborne's castle on the mountain was gorgeous, the country a blaze of autumnal glory, and these talented young women succeeded in interesting all who heard them.

Nelson Stuart Smith, a pupil of Rivé-King, is to give a recital at Holy Faith P. E. Church, the Bronx, November 11, at which he will play this interesting program: Toccata and fugue in D minor, Bach-Tausig; "Sea Pieces," MacDowell; "The Bubbling Spring," Rivé-King; ballade in G minor, Chopin; "Faschingschwank," Schumann. He is a pianist of decided gifts and high ideals.

Cornelie Meysenheym has been engaged to take charge of the Metropolitan School of Opera, in conjunction with Madame Jaeger. Madame Meysenheym's operatic soirées in costume at Carnegie Lyceum, as well as her studio musicales of more recent times, bring forward some good singers. She had a fine career in grand opera in Europe and was the first to sing the Richard Strauss songs.

Cecile Hardy, the soprano, sang a fortnight ago the same program as Galski with the same accompaniment at Aeolian Hall. She sang October 18 at a musical recital directed by Mrs. A. D. Bramhall, in Philadelphia, these songs: "Die Loreley," Liszt; "Song of Exile," Vidal; "Erl-König," Schubert.

Theodore P. Carter, well known as accompanist for song interpretation and teacher of artistic piano playing, is to be at the piano when baritone Arthur Griffith Hughes sings Roedel's song cycle, "Illusions," for the Rainy Day Club. He spent the summer in East Hampton, L. I., and at Lake George.

Florence Mosher, while abroad this summer, played at several prominent affairs, one of which in Paris, in association with the best artists there, patronized by the aristocracy. She had much success. Her season promises well, both as one of the few original certificated Lesche-

tizky pupils (1894), busy with a large class of piano pupils, in conjunction with Miss Burbank in the well known lecture-recitals on foreign nations, and as solo pianist.

Gregorian chant is just now attracting attention, and Joseph P. Donnelly, organist director of Knox Memorial Chapel (Collegiate) and organist Temple Beth Elohim, Brooklyn, announces a class in the study of the "Solemes Method of Gregorian Chant." It will be under the direction of the Rev. Norman Holly, honorary member of the Sistine Choir and of the Papal Commission on Gregorian Chant. His Church Quartet Club consists this year of the following singers: Sopranos, Beatrice Fine, Jeanne M. Clerihew; altos, Margaret Keyes, Lillian M. Browne; tenors, Reed Miller, J. M. Hays; basses, J. P. Donnelly, William F. Hooley, Francis Motley. The men form a male quartet capable of producing the Gregorian chant correctly.

Marie Decca, whose career as a singer has been notable, prepares students for opera (English, French and Italian), oratorio, concert, church, to become teachers, &c. She makes a specialty of coaching members of the dramatic profession who desire to introduce singing in their roles.

Clarence T. Steele delivered a lecture in the Church of the Resurrection, Seventy-fourth street and Park avenue, Tuesday evening, on "The History of Church Music," assisted by the choir, a score of voices.

The vocal portion of the program to be given at the Girls' High School tomorrow evening is to be under the direction of Mrs. F. Kurth Sieber, who has a studio at Carnegie Hall this season.

At the Metropolitan Temple, Fourteenth street, the cantata "The Triumph of David" is to be given, and among the soloists is to be Ollie Warradein, an advanced pupil of Rose Stange.

Florence McKain, a student teacher at the West End Conservatory of Music (Miss Clay), assisted Pauline Whitson, the singer, at the piano in her recital at the Chapin Home last week.

A. M. Devitalis, in charge for half a dozen years past of the violin department and orchestra of the conservatory at Convent, N. J., has now a New York studio, spending two days weekly here. His residence is at Madison, N. J.

Mrs. B. F. Kelley has spacious parlors in connection with her studio, where her piano and vocal pupils unite in recitals. She makes a specialty of overcoming hoarseness in singers and public speakers.

Maurice A. J. Warner, a talented violin pupil of Michael Banner, is to be soloist at the Harvest Festival concert at the Waldorf-Astoria, November 15 and 16, in the grand ballroom.

The choir of the Church of the Divine Paternity gave Adams' "The Holy Child" Sunday evening; the organ was played by J. Warren Andrews for a quarter of an hour.

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preceding the service. His organ studio is nearly completed, and the instrument is in use.

"The Prince of Peace," by Gaul, was sung at the West Presbyterian Church Sunday evening, Dr. Evans, the pastor, preaching on "Peace Making Principles." Bruno S. Hahn is the organist and director.

Paul Ambrose, organist of St. James M. E. Church, has organized a male chorus at this church. Selections from Rossini's "Stabat Mater" were sung last Sunday evening.

Mme. Hervor Torpadie (Björkstén) entertains guests to hear Grace Toennies sing at her Carnegie Hall studio today at 4.

Mr. and Mrs. Sumner Salter have issued cards for an evening of music Friday, November 4, 554 West 149th street. Compositions by Mrs. Salter are on the program.

Mrs. J. Elbert Saper (Hattie Rosenzweig) has issued cards for the second Wednesday afternoon of every month during the winter.

#### Von Ende Violin Recital.

HERWEGH VON ENDE, the excellent violinist, gave a recital at the American Institute of Applied Music, where he is in charge of the violin department. His program consisted of a Handel sonata, Rubinstein's sonata in G, the Saint-Saëns trio, op. 18 (in which he had the help of Chas. Wason Russell, cellist, Mrs. Russell at the piano), and four smaller solo pieces. This gave the violinist opportunity to exhibit his style, tone and technique; they were ample for all demands—especially were the variations in the Rubinstein sonata well played, with full and sweet tone. The solo pieces showed a fine degree of skill, the player entering into the spirit of the individual requirement of each piece. The trio closed the program with brilliancy, very few persons departing ere the close, which is of itself the greatest compliment to the players. The recitals at this institution are of great value in educating public taste. Competent artists unite in them, and the spirit of earnestness is uppermost. Whether it is a song recital, a piano recital, or a violin recital, dignity and high achievement mark each evening. Attentive listeners, many of them students of the institute, give careful and appreciative attention, and the result is a sympathetic, refined audience, to whom the music is more than merely a collection of beautiful tones translated to the understanding through violin, piano or voice.

#### End of Pittsburg Organ Concerts.

IT is announced that on January 12 there will be a suspension of the free organ recitals at the Carnegie Music Hall in Pittsburg. While it is intimated that the recitals may be resumed some time next fall, no definite time has been set. Lemare, the famous English performer, who has charge of the concerts, will leave Pittsburg for Europe at that time, not to return. No time has been set for choosing his successor. Inquiry as to why the concerts are to be done away with, even for months, brings the response that some repairs are needed in the new hall.

#### Baritone Heinrich Meyn in Town.

AFTER a vacation of some months' duration, spent at their beautiful summer home at Onteora Park, in the Catskills, the Meyns are again in town. Mr. Meyn expects to do a good deal of singing this season, and his voice is better than ever. He sings in Philadelphia November 3, and at the Majestic Theatre Sunday night concert November 6 "O tu Palermo," from Verdi's "Sicilian Vespers."

#### Birdice Blye's Engagements.

BIRDICE BLYE, whose playing at the St. Louis meeting of the M. T. N. A. proved a distinct hit, expects to make tours South and West the early part of the season. She will give a recital at Sioux City, Ia., one in New York and probably in other Eastern cities after the holidays.

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#### BRONX—WESTCHESTER DOINGS.



WHILE the musical season in the Borough of the Bronx may not be said to have yet opened, some activity is already manifest among the church organists and choirmasters and other of the professional musicians, which gives promise of a few attractive offerings about and after the holidays. The recently effected and further contemplated improvements in the passenger-transit facilities will go far toward lessening the hitherto really formidable difficulties of travel over the distances between the many and expansive residential sections of the great North Side; a more frequent and regular intercourse between the cultured elements of the borough's population of a quarter of a million resulting.

Ere the year has drawn to its close the Bronx will, it is confidently anticipated, boast the occupation of two newly constructed and pretentious church edifices. In one of these the North New York Congregational Church—the congregation under the pastorate of Rev. W. H. Kephart—is already holding regular services. The other, the Beck Memorial Church, is expected to be ready for the occupancy of the members of the historic West Farms Presbyterian Church by Thanksgiving Day. In both churches the musical portion of the services henceforth promises to be of a character more elaborate than that which prevailed in the structures abandoned.

I attended the morning service at the old West Farms Church on Sunday. This, the most ancient of New York's Presbyterian churches, is located on 180th street, near Vyse avenue, and directly opposite the new and costly Beck Memorial, which is a triumph of modern architecture. The service, conducted by the pastor, the Rev. Charles Payson Mallery, is simple but altogether dignified and impressive, and the music rendition quite conforms to the service in this respect. The offertory was Chandler's setting in A flat of "Come Unto Me," the solo passages of which received careful treatment at the hands of Christine Müller, the choir soprano. I learned while there that the organist of the church, Mrs. M. D. Runyan, has succeeded in her organization of a young people's chorus, which will be trained by her for work in connection with the services in the new church. Mrs. Runyan figures upon an ultimate membership of between fifty and sixty. Anticipating at its inception a class of twenty, she was surprised with one of thirty-five.

Fred Bernhardt, whose studio is located at No. 2599 Third avenue, is inaugurating a large children's chorus, the members of which are to study classic songs. Children between eight and fourteen years of age are eligible.

In observance of the season, a harvest festival was held under the supervision of Rev. T. Manley Sharpe, rector of the Church of the Advocate, Washington avenue and 181st street, on the evening of November 1. Albert E. Hurst, choirmaster, directed, and Albert Johnson, organist, accompanied a chorus of forty-five, assisted by four violins, in the execution of a well devised program, chief of the numbers of which were George Garrett's two part "Harvest Cantata," the familiar Gounod "Ave Maria," with Bach prelude, and the "Berceuse" serenade of the great French composer, Stainer's "Sevenfold Amen" closing the service.

Announcement is made of the recent organization of the Mendelssohn Choral Society at the Willis Avenue Methodist Episcopal Church for the purpose, according to the prospectus, of advancing choral work in the Bronx and giving an opportunity to the young folks of training their voices. The first rehearsal will be held on the evening of Wednesday, November 2, at the church. Director Schneider invites all interested in choral singing to join. At this church a recital concert is scheduled for the following evening, in which capable musical talent is promised to be heard.

William Laurier, of the Williamsbridge branch of the Y. M. C. A., and A. C. Gilmour, of No. 1020 Boston road, have recently founded each an orchestral band, the former's consisting of twenty instruments, the latter's of twelve. The entrance of additional instrumentalists is invited. The first steps are these in the establishment in this borough of a permanent orchestra, which I have for so long been urgently advocating.

An all Wagner program was that incorporated into the service at the First Methodist Episcopal Church of Mount Vernon on Sunday evening, the entire music rendered, under the direction of Mason P. Currier, organist, consisting of adaptations to words of certain of the compositions of the Bayreuth master. The name of Dudley Buck figures in the arrangement of most of the numbers heard.

The considerable chorus choir of the Presbyterian Church of Mount Vernon was heard to advantage on Sunday evening, under the direction of Vernon V. Beard, in the first of a song service series, in which Theodore van York figured as the tenor soloist. Mendelssohn's exquisite hymn, "Hear My Prayer," in motet form, was sung by Mrs. Charles I. Brooks and ensemble. The "Nuptial March" and "Grand Chorus" of Alexandre Guilmant were rendered, respectively, as voluntary and postlude, by Harry M. Butler, the organist.

Charles Arthur Bradley, soprano soloist of St. Thomas' Church, Manhattan, assisted the choir of St. John's Methodist Episcopal Church, New Rochelle, in a concert recently given under the direction of Charles Andre Filler, organist and choirmaster.

George V. Grinnell, the violin instructor, is renewing his classes in New Rochelle.

Benjamin B. Isaacs announces a concert to be given by his pupils, assisted by prominent artists, at Metropolitan Hall, New Rochelle, on the evening of November 16.

Three concerts are announced by the Westchester Philharmonic Society for its season of 1904-05. Under its dignified auspices the following will take place at Masonic Hall:

Tuesday, November 22, song recital—David Baxter and Kelley Cole; Ethel Cano, piano accompanist.

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# The Bloomfield Zeisler Recital.

MEDELSSOHN HALL, SATURDAY AFTERNOON, OCT. 29.

PROGRAM.  
Two Sonatas (Tausig edition).....Scarlati  
Pastorale, E minor  
Capriccio, E major.  
Sonata, op. 31, No. 3.....Beethoven  
Fantasia, op. 49.....Chopin  
Sarabande and Double, from Laurin.....Moszkowski  
Etude, op. 24, No. 1.....Moszkowski  
Gavotte and Musette (No. 4, from Suite, op. 1).....D'Albert  
A la bien-aimée (by request).....Schneit  
At the Spring (by request).....Joseffy  
Paraphrase, Eugène Onéguine.....Tchaikowsky-Pabst

**N**EVER has Madame Bloomfield Zeisler treated a New York audience to a more satisfactory exhibition of her ripe art than on the occasion of her piano recital last Saturday afternoon at Mendelssohn Hall. She played with brilliant technique, with masterful musicianship, with warmth, with color and with charm. Many more laudatory adjectives would be necessary to express all the many-sidedness of Madame Bloomfield Zeisler's comprehensive piano playing, for she unites in her performances the sum total of the qualities that make many other artists merely students, poets or virtuosos. Madame Bloomfield Zeisler is an eclectic by education, temperament and personal preference, and in her eclecticism must be sought the key to the pianistic course which she has been steering these half dozen years. This sounds as though there were a new Bloomfield Zeisler, different from the old. To a large extent that is true, and it might as well be admitted at this time as at any other. With that fine disregard for the niceties of our language which is so characteristic of Americans, Madame Bloomfield Zeisler was called a "pianist of temperament" when she made her first appearances in this country, and the phrase has clung to her ever since. The word "temperament" attached to a pianist signifies in the mind of most reviewers and in the mind of the public a person who plays very loudly when occasion demands (and even when it does not), who is not awed by the will of the composer nor coerced by his written note, and who makes many movements of the head, arms and body during a performance, and, if possible, groans or grunts audibly with each telling stroke. It is greatly to be doubted whether Madame Bloomfield Zeisler ever answered all the foregoing requirements, but she was forthwith tagged with a "temperament," and to a greater or lesser extent it has proved to be a heavier burden than she cared to carry, especially when it became consort to such phrases as the "Bernhardt of the piano," the "Duse of the piano," the "tigress of the piano," and so on, ad libitum. Our pianist realized early the danger of allowing herself to be categorized too strictly by the public, and without trying to hamper such "temperament" as she really possessed, Madame Bloomfield Zeisler set herself to reverent and unceasing study of the classical masters, and by the seriousness and variety of her recital programs soon convinced the intelligent observer of musical tendencies that she intended to be more than merely a hall-marked specialist who never would be recognized as a Bach or Beethoven exponent simply because she played Chopin and Liszt with "temperament." It was noticed that as time went on Madame Bloomfield Zeisler laid more and more stress on the letter of the music she played, that the phrase became immutable law to her, and that she regarded misplaced accents and distorted rhythms as little less than musical crimes—which, in truth, they are. Always mentally and nervously active, Madame Bloomfield Zeisler had too much vitality to become pedantic, no matter how deep or how prolonged her studies. She was thus helped by nature to establish unerringly the correct balance between subjective and objective interpretation, and her fine sensed musical ear made ample provision for the other pianistic requisites, such as touch, dynamics, tone coloring and pedaling. With technique Madame Bloomfield Zeisler had to bother very little. She always possessed it in enviable plenty, and as the years went by her fingers and wrists lost neither in agility nor accuracy.

And this great artist, so careful in the making of her musical self, reflected in her playing last Saturday all of those beautiful qualities for which she has been striving so conscientiously. The Scarlati pieces were played with unaffected simplicity of style and refreshing limpidness of touch. In the capriccio there was just enough spirit to keep the music from being prim. It was pleasing to see also that Madame Bloomfield Zeisler is not afraid to press the pedal lightly even where the composer was born before 1700. She remembered at all times that she was not playing on a clavicymbal but on an exceptionally superb Steinway grand. The Beethoven sonata was done as a gentle and melodious piano piece, not as a musical puzzle full of cryptic meanings, which only Beethoven and the critics may solve. The staccato in the second movement, and its tempo, appealed with poignant force to those in the audience who had more than a pass-

ing acquaintance with finger staccato and its relation to speed. The menuetto was misnamed by Beethoven. It is a marvelously tender romanza, and in reality serves as the slow movement of the sonata. Madame Bloomfield Zeisler gave the part just the right touch of lingering tenderness.

The Chopin fantasia, which looms larger in musical literature with each new day, was played in dramatic fashion. The cantabile portions were declaimed with pathos and intensity, and in the big climaxes there were all the sweep and passion demanded by this most heroic of Chopin's works. It was a memorable performance, and in a certain sense the high water mark of all Mme. Bloomfield Zeisler's artistic achievements.

It was good to meet Moszkowski on a New York recital program, from which he seems to have been most wrongfully banished. He has composed much melodious and extremely well made piano music, and if there is anyone else who has written more effectively for the instrument since Chopin's day (Jensen excepted) this would be the time for someone to name him and to play his music in public. Mme. Bloomfield Zeisler displayed beautiful tone quality in the lovely numbers from Moszkowski's "Laurin," and played his splendid and dramatic G flat study with inspiring verve and fleetness. The Schuett valse is a pleasing tit-bit with which Mme. Bloomfield Zeisler never fails to win her hearers, and Joseffy's "At the Spring" sounded as dainty and as brilliant as ever, under her handling of the inimitable little piece of tone painting. The rarely heard Tchaikowsky-Pabst paraphrase ended the recital proper with a show of technical feats which did amazing things to the audience and let in Mme. Bloomfield Zeisler for a protracted series of bowings and encores.

A complete and truthful report of the noteworthy recital must end with the statement that every seat in the house was filled, that listeners stood in rows three and four persons deep, and that many late comers without tickets literally fought to get into Mendelssohn Hall. The success of Mme. Bloomfield Zeisler was unequivocally frenetic.

## The Michigan Conservatory.

**E**XTRACTS from three Detroit papers on a faculty concert by the Michigan Conservatory of Music read:

Detroit's present musical season was brilliantly opened at the Church of Our Father last night, when the faculty of the Michigan Conservatory of Music gave the first concert in its series. Specifically, the concert was made notable by the first appearance of Deszo Nemes and Mme. Melitta Nemes in Detroit. Mr. Nemes is a finished artist, whose playing leaves nothing to be desired. When Madame Nemes plays with him one gets a valuable lesson in accompaniment as an art, and the presentation of the Mendelssohn concerto was something to be long remembered. William Lavin, the Detroit tenor, made his debut as a member of the faculty, and was given a sincere welcome.

Alberto Jonás and Elsa von Grave Jonás, in two piano numbers, are always enjoyable, and they were in their best form last night. Schutt's theme and variations and the "Danse Macabre," of Saint-Saëns, were given in a wholly satisfying manner and rounded out an excellent program.—The Detroit Free Press.

Deszo Nemes and Mme. Melitta Nemes were heard for the first time, and William Lavin appeared for the first time as a member of the faculty. Mr. Nemes handled his violin in a masterly manner, and, ably accompanied by Madame Nemes, furnished two fine numbers. Madame Nemes showed herself thoroughly at home in solo work as well, in her interpretation of "Introduction et Variations de Concert," by Adolf Henselt. Mr. Lavin sang "Cielo e mar," from "Giacinta," in a finished manner and with a voice which made his audience glad he had decided to remain in Detroit. Martha Hohly furnished fine accompaniments. Mr. and Mrs. Jonás in Edward Schutt's "Theme and Variations," and in Saint-Saëns' "Dance of Death," displayed the artistic ability which has made their names synonymous with the best in music.—The Detroit Journal.

Mr. Nemes proved himself a violinist of the highest attainments and made an excellent impression. With his wife he fully sustained the fine reputation which preceded the arrival of these admirable artists in Detroit. Mr. Lavin sang with authority and was made welcome. As usual, Director Jonás and Madame Jonás, in numbers for two pianos were the stars of the evening, and their always delightful, artistic performance was thoroughly appreciated.—The Detroit Evening News.

## Blow for Boston.

(From the New York Press.)

**S**OOON the Boston Symphony Orchestra will be here with all its technical perfection, its exquisite refinement and gentleness, its unerring precision, and at its head Gericke, the man who is responsible not only for those uncommon and admirable qualities, but for the lack of verve, which is a counterbalancing fault. Much attention to one point is likely to involve sacrifices in others, and that is the case with the Boston Orchestra under Gericke's command. \* \* \* But this method of rehearsing, this insatiate seeking for impeccable finish, drives into

the background spontaneity, spirit, enthusiasm. \* \* \* At times we are irritated inexpressibly at the icy coldness, the unswerving austerity and want of sensuous beauty. Strange that the characteristics of this aggregation of players, made up chiefly of foreigners and captained by a German, should be so typical of the city which supports it!

## FREDERIC MARTIN IN NEW YORK.

**F**REDERIC MARTIN and Mrs. Martin have removed here from Boston, following a period of three months spent by both in study in Paris the past summer. Mr. Martin succeeded Witherspoon as solo bass at the Church of the Pilgrims, Brooklyn, Arthur Mees organist and director. He has sung with many of the leading societies of the United States, and is an artist of growing reputation. He especially expects to make a specialty of recitals, singing in English, German, French and Italian. A list of his bookings includes: November 1, recital, Troy, N. Y.; November 10, recital, Brooklyn, N. Y., residence Dr. Mary Fleckles; November 15, Ottawa, Canada; November 17, Harlem Choral Society, "Swan and Skylark"; December 7, "Mes-



FREDERIC MARTIN.

siah," Lynn, Mass., Oratorio Society; December 21, "Messiah," Orange, N. J., Mendelssohn Choral Union; December 31, "Messiah," Toledo, Ohio; January 24, Handel's "Samson," York, Pa., Choral Society; January 25, "Creation," Whitins, Mass., Choral Society; February 21, "Faust," Gloucester, Mass., Choral Society; February 22, "Faust," Lynn, Mass., Choral Society; April 24, Haydn's "Seasons," Baltimore, Md., Choral Society; December 8, recital, Exeter, Mass., Woman's Club; December 9, recital, Haverhill, Mass.

A few press notices follow, ranging from Minnesota to Maryland:

Mr. Martin, a newcomer to a Milwaukee audience, possesses a large and resonant voice, and the "Confutatis Maledictis" was sung with nobility and vigor, making it one of the most impressive numbers of the mass.—Daily Sentinel, Milwaukee, Wis.

Frederic Martin, a newcomer here, was listened to with much interest and pleasure. His voice is a bass of wide range, smooth and effective. "Why Do the Nations?" that exceedingly difficult aria, was sung with good style and effect, as was also "For Behold Darkness."—Daily Journal, Minneapolis, Minn.

Mr. Martin sang the part of Mephistopheles in Gounod's "Faust," a role which is difficult, because it tempts to buffoonery. This the singer sensibly avoided, giving the role, however, just the right tone of sarcasm when necessary. His voice was rich and sonorous and his enunciation delightful. His rendition of the "Calf of Gold" song was superb, while the way in which he gave the light, superficial "Catarina" showed his versatility.—Post-Standard, Syracuse, N. Y.

Mr. Martin, the bass soloist, had two parts to sing, that of Manoah, the father of Samson, and later that of Harapha, the Philistine giant. In his work Mr. Martin brought out an interesting point in oratorio at its best. He was a very disinterested father to the blind Samson; in fact he seemed rather bored at having to be his father at all. His interpretation of the aria, "Thy Glorious Deeds Inspired My Tongue," was artistic and showed his voice to great advantage. In his aria, "Honor and Arms," he did splendid work, from the dual standpoint of technique and interpretation.—Evening News, Baltimore, Md.

Mrs. Martin was a pupil and first assistant of Madame Edwards in Boston, where she had a large class of pupils. Her principal aim is teaching, and her experience and achievements in the past guarantee continued success here. She also studied abroad, and enters on her work equipped with the two necessary things, ability and experience in her specialty.

The residence-studio is at 245 West 135th street.

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## BOSTON.

BOSTON, October 29, 1904.



MISS ALEXANDER GREY HUGHES, of London, England, has just arrived from London to resume lessons with Mrs. M. Ingles James, this being the fourth time Miss Hughes has crossed the Atlantic for this purpose. She has studied with some of the most famous teachers of Europe, and was a pupil of Mrs. James when the latter taught in London. Miss Hughes is studying for grand opera and oratorio. Another most promising pupil who is studying with Mrs. James is a soprano from Stockholm, Sweden. Mrs. James' book, "Scientific Tone Production," is meeting with great success, and large orders are coming in from the West as well as East.

George F. Granberry, who has just moved to New York, where he will teach the Faelten Pianoforte System, gave during the season a number of programs in which he took part as both soloist and conductor. Last spring "The Lay of the Bell" was given at East Dedham, with the first part of the program of a miscellaneous character.

Alexandre Guilmant is to give an organ recital at Symphony Hall on Monday evening, November 14.

The Eaton-Hadley Trio—Jessie Downer-Eaton, piano; Louis Eaton, violin, and Arthur Hadley, 'cello—will give a series of three concerts on the evenings of November 21, December 19 and January 23 in Huntington Chambers Hall. They will play trios by Beethoven, Brahms, Arensky, Rasse and Rachmaninoff, the two latter trios having their first performance in Boston at these concerts; also a quartet by D'Indy, with the assistance of Max Zach, viola. Mrs. Hall McAllister, Edith Castle and George Deane are to be the assisting singers.

The singing of Charlotte George at Hallett Gilberte's recital on Thursday afternoon was a delight to all who heard her. Her voice is a rich, sympathetic one, and her singing most artistic. The program was composed entirely of Mr. Gilberte's songs, several of which were written for Madame George. The last group, "When Did We Meet?" "Dearest Heart," "Love Lost," and "Ah, Love But a Day," was perhaps the most important one, but Madame George sang with so much taste and feeling that the entire program was very enjoyable. The same program will be given in New York some time in November, probably. Madame George is the understudy for Kundry in Mr. Savage's "Parsifal" company, and all who heard her sing the other afternoon are eager to hear her in that role. It was by permission of Mr. Savage that she sang for Mr. Gilberte.

Alfred de Voto will be the pianist with the Longy Club this season.

Edith L. Winn, assisted by Miss Bertha W. Swift, has given lecture-recitals of Russian music this season at Amherst, St. Johnsbury, Vt.; Woburn, Reading, East Boston and New Bedford, in addition to concerts in Boston.

At Huntington Chambers Hall Wednesday evening Carl Faelten gave a recital, and the critic of the Transcript said: "Of Mr. Faelten's playing there is at this day little

new to be said, except that with time it constantly grows better and better. For clearness of thought and the ability to clearly express his thought Mr. Faelten has seldom been surpassed by local or visiting pianists. As years go on, furthermore, Mr. Faelten's art has gained a warmth, a certain sympathetic quality that now make it truly remarkable. The player's tone, also, has taken on a mellowness that proves this artist's readiness to move with the times; since gaining his first technic Mr. Faelten has by no means been content to stand still. For intellectual, dignified playing of Bach, with keen appreciation of the wonderful composer's majesty, depth and broadly human qualities, Mr. Faelten's performance of the 'Chromatic Fantasy and Fugue' will not soon be improved upon."

Josef Hofmann will give his first piano recital this season on November 5 in Steinert Hall. The program will include Mendelssohn's prelude and fugue, E minor; Scarlatti's "Pastorale" in E minor and "Capriccio" in E major; Beethoven's "Waldstein" sonata; Chopin's nocturne in E flat major; valse in E minor; berceuse, mazurka in F sharp minor; scherzo in B minor; Sternberg's "Concert Etude," Rubinstein's "Melodic Russ," Leschetizky's caprice in A flat; Hofmann's "Through the Clouds; Liszt's arrangement of the overture to "Tannhäuser."

Bruce W. Hobbs is unusually busy this season, and has already been heard in a number of recitals in and about the city. Next week he twice repeats a program that has met with favor, first on Wednesday evening in Dorchester, and at the Second Church on Friday. Four of the songs on the program are new and have been enthusiastically received; they are "My Dearest O" and "There Was a Bonnie Lass," by Edna Park; "Cupid's Wings," Wm. G. Hammond; "The Little Irish Girl," Hermann Lohr. Miss Mary Chandler was the accompanist for Mr. Hobbs' groups of songs. Last spring Mr. Hobbs sang in "Stabat Mater" at Phillips Church, and has been engaged to do the same work there again this year, a flattering acknowledgment of their appreciation of his singing.

At the New England Conservatory of Music, Jordan Hall, November 2, an organ recital by graduate organists of the conservatory will be given.

Myron W. Whitney, Jr., is a member of the Fritz Scheff "Two Roses" Company.

Aurora Tremaine Johnson, a pupil of Heinrich Schuecker, played two harp solos at the Hallett Gilberte recital on Thursday afternoon, and accompanied Madame George in two songs. She showed marked ability for one so young.

Prizes for opera scholarships at the New England Conservatory of Music have been awarded to May Merrill Stokell, of Boston, pupil of Clara E. Munger; Margaret Hither, Boston pupil of the Conservatory of Music; Arline Glass, Bangor, Me., pupil of Mrs. Whittridge; Florence Wood, Waban, Mass., and Mr. Hastings, pupils of Frank E. Morse.

The date for Miss Aus der Ohe's first recital has been set for the afternoon of Monday, November 14.

The Olive Mead Quartet, composed of Olive Mead, Elizabeth Houghton, Gladys North and Lillian Littlehales,

will give two quartet concerts of chamber music at Potter Hall on the evenings of January 17 and March 28. Mrs. H. H. A. Beach will appear at one of the concerts.

David Bispham's second cycle recital will be on Monday afternoon, November 7, in Jordan Hall. He will sing Schubert's "Muellerlieder."

The band of the Grenadier Guards of London, England, which has been in this country for two months, will give two concerts in Symphony Hall next Thursday afternoon and evening.

Arnold Dolmetsch, assisted by Mrs. Dolmetsch and Kathleen Salmon, will give a concert of antique music with antique instruments in Steinert Hall Tuesday evening, November 22.

Creator and his band will give a farewell concert in Symphony Hall Sunday evening, October 30. The program will include Creator's arrangement of excerpts from "The Damnation of Faust," a suite by Massenet, orchestral pieces by Mendelssohn, Brahms, Ponchielli, a harp solo and Braga's "Serenade," sung by Madame Barili.

Vladimir de Pachmann will give three recitals in Jordan Hall, Thursday afternoon, November 10; Thursday afternoon, November 17, and Monday afternoon, November 21.

Sigrid Lunde Soether is to give a song recital at the Tuileries on the afternoon of November 15.

Katherine Frances Barnard, who was the founder of the Copley Square School of Music, died on Tuesday, October 25, and the funeral took place at her residence in Brookline on Friday. The service was conducted by the pastor of the church that Mrs. Barnard attended, and Miss Harriet sang two solos. Mrs. Barnard was for many years identified with the musical profession of Boston, and during that time made many warm and steadfast friends, who greatly regret her loss.

The Lausanne Symphony Orchestra is to give seventy-five concerts this winter. Beethoven's nine symphonies will be performed in their chronological order at these concerts.

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## WASHINGTON.

WASHINGTON, D. C., October 29, 1904.

**N**OW that the attention of Washington musicians is focusing upon a studio trimmed concert hall it is interesting to note the mass of musicians engaged in music teaching in one way or another in the city. Numbers of these are never heard of even by name. Though excellent people, good musicians many of them, and doing admirable work, some of them, through timidity, lack of funds, lack of faith in advertising or by a general moroseness, an attitude of pessimism, the result of routine and non-prosperity, remain hidden in the brushwood of music life here, unnoticed and unknown. Systematic and unremitting research brings dozens of such people to the surface from time to time, and the question applies, Why this way of working under a bushel?

Were such course dictated by actual dignity of labor with plans working and results showing, nothing need be said. On the contrary, many of these people are sadly in need of pupils, and on the other hand many pupils are as sadly in need of results. The elbows of this writer are resting upon a list of names of actual teachers here, long as the Constitution of the United States, which if published would cause the general exclamation: "Where on earth did they come from?" The names of the known quantities would fill small space and are become household words.

It is constantly being urged that there are already too many teachers here. On the other hand, think of the quantities of young people growing up all over. Think of the sections of country south and southwest of here full of latent talent drying up and blowing away for lack of a road being pointed out in which they might tread. Visitors from these sections speak of regions wholly unstirred by the slender ripples which ring and vanish around the North city centres. Why not wake up and extend these ripples to touch every square inch of this territory, between Baltimore and New Orleans, Norfolk and St. Louis, for example. Think of the possibilities, vocal and instrumental, lying there and coming into it.

Three colleges of music opened here in Washington this autumn. All three are well filled and "still they come." The studios which were here before them are all open and doing business. Several new teachers have come in, even visiting teachers are welcome evidently.

It is said that every new bridge brings out a new crop of passengers. It is the same thing in all lines. It is a question of properly calling attention to the new way and of finding the people who need to cross. What of the pessimistic "You see, Washington is—"? No place "is." It is always going somewhere else. Washington is not the place it was even one year ago. Let pupils know we are here. Let them come, induce them, invite them. Keep stirring the vibrating currents by constant circulation of the idea of our existence. If too many come, bring teachers here to teach them. Nothing is too many or too much for Washington. We have all there is to build on. We have freedom from commerce and the noise, confusion, fret and fume of commercial activity. We have elegance, refinement, quiet, artistic and historic surroundings, and the elite of foreign countries as perspective. Everything points to Washington as one of the coming art educational centres of the nation. Let us impose our qualities instead of hiding them. Let us come from our corners and bypaths. Let us talk and advertise, advertise and talk, and keep on doing this. Let us open up new avenues and furnish attractions. Let us come to the front. If engaged in music at all let us engage in it, not drift alongside of it.

Above all things let us drop routine and depression. Change our tactics if need be. Let us not remain "drying up and blowing away" at a time when all indications point to a glorious activity in music. Let us be square and frank as to our work. Let us stop pretending to have pupils when we have them not. Let us stop trying to be at what we call the top at the limit of prices, but which is spelling poverty for us. Let us unite our forces, make classes the fashion, and take pupils daily at daily prices. Six real pupils at 50 cents each are worth more than no pupils at \$3 each. Teach what pupils actually need; not what sounds attractive and magnetizing. Teach fundamentals.

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the universal lack. Pupils are coming to complain of this lack now. Other teachers complain of it; parents complain of it. Foreign teachers who get our American students to teach complain of it, and music performance in all departments complains of it. Open schools, club together, unite pupils' experience and funds. Teach pronunciation, sight reading, chords and keys. Teach finger facility instead of murdering Chopin and Beethoven. Let us cure stuttering in piano playing, nervousness and self consciousness, egotism and stiffness. Let us teach pantomime and develop imagination before teaching Faust and Juliette. Let us teach pupils to read before they sing. Let us teach literature of vocal and of instrumental lines, the stories of the operas, and the difference between "accompaniment" and "coming out at the end." Those who have what others need and want are already rich. Let us make fundamentals and class work the fashion. Freshen the studio, turn out old draperies and stuffy lounges, and put in charts and blackboards, pointers and programs. Let us have examinations, without which there is no test of accomplishment, and let these things occur in the light of day before parents, friends and other teachers. Take our advancing conditions into confidence and carve out a new musical education that shall teach instead of giving lessons.

Begin this sort of thing, and let it be known through the length and breadth of the land that here people may find such things, and there will be no pining, pretension, depression or fear of the future. Come to the front and get into the swim, and have conviction as to specialty. Be jolly and fearless and frank. Send accounts of what you are doing to all the towns that are aching for the East as the East is for Europe. Come out of corners and make yourselves known, well known. All you get by modesty and reticence is to be forgotten. Nobody cares if you don't. Be modern, be new, be true, be happy, have faith, but keep on the rails of practical energy. There is a great move on in the musical life in Washington. Let us all take hold, not a few. Remember life is short. Those who sleep lose time. Arise, let us go hence, for the end is not yet.

FANNIE EDGAR THOMAS.

## A Music Festival for Washington, D. C.

[WASHINGTON CORRESPONDENCE.]

**A**NOTHER big musical innovation for Washington, D. C., for which we have to thank the endless originality of Sydney Lloyd Wrightson, of the College of Music here, is a music festival of two days in the month of March. This will replace the "May festivals" of other cities. It is advanced one month to anticipate the possible early leaving the city of any of the eminent personages who form the elite society of the capital.

The first day Mendelssohn's oratorio, "St. Paul," will be given with a chorus of 500 picked voices, the biggest soloists in the country and the Symphony Orchestra. On the second day the performance will be miscellaneous in character, with individual soloists of great attraction. This will be one of the most stirring events of the season of 1904-5.

Moreover, good news for the Symphony Orchestra Society. Definite arrangements, under most advantageous conditions, have been made for a six weeks' tour of the South. This important "coup de concert" is due also to the diplomacy of Mr. Wrightson, and he has received therefor the personal congratulations of the director, Reginald de Koven. Rehearsals of the Symphony are called for November 11 to prepare for the first concert of the Baltimore series, which takes place November 19. This will be the

day after the first concert in Washington, and will have the same program and soloists. There will be eighteen concerts in the Washington series.

## A Notable Musician.

[WASHINGTON CORRESPONDENCE.]

**O**NE of the live, energetic, hopeful professors of music in Washington, who is at the same time an accomplished musician in the high sense of the term and who is, besides, capable of impairing, convinced in his methods and willing to show results, is W. Edw. Heimendahl, whose headquarters proper lie in Baltimore, but who has for years made of Washington a second home.

Though still a young man, Mr. Heimendahl has concentrated attention upon the best vocal methods for almost two decades. He first was attracted to this department of musical education by results in choral work, for which he has always been famous. For his own guidance he has had such teachers as William Shakespeare, of London; the celebrated Madame Cappiani, and Anna Lankow, by whose theories and treasures of teaching-gift Mr. Heimendahl swears.

This vocal work is, however, not all the stock in trade of Mr. Heimendahl's musicianship. As a boy violinist he so impressed the great artist Wilhelmj that the latter took him to his own home for instruction. He afterward entered the Brussels Conservatory, continuing his studies with Wieniawski, and winning first prize in violin art. It goes without saying that he was taught at the same time the necessary theoretical studies of harmony, composition, &c., in which also he captured prizes. Freudenberg, Rebeck, Dupont, Kufferath and Gevaert were his teachers in these departments, men who are giants in musical knowledge and conscience. As solo artist he appeared in English and German cities, and always with success. In this country he was associated with Theodore Thomas, with the Brooklyn Philharmonic Society and the German Liederkranz, and he has held positions as leader of the Boston Mendelssohn Quintet Club, the Heimendahl Symphony concerts, Chicago; the Germania Männerchor, the Baltimore Glee Club and the Harmonic Singing Society of Baltimore. He conducted the Saengerfest of the North American Saengerbund in Baltimore, the Symphony concerts of the Philharmonic Orchestra and the Peabody Symphony concerts, and later the concerts of the Musical Art Society of Washington. He is at present connected with the Peabody Conservatory, is director of music at the Oheb Sholon Temple in Baltimore and has charge of vocal classes at the Washington Seminary in Washington.

It goes without saying then that here is a man who has not "picked up" music for a living. It is his life. He has passed his apprenticeship in the very best centres of the world as an active and honored participant. His character is essentially deep and his ideals high. What he sees in music he sees clearly, and is therefore able to analyze for presentation to others and to show them exactly what is necessary for them to know in order to have the necessary power. Mr. Heimendahl has always had large classes in Washington, and his season now has opened with large promise of a fine season's work. His studio is located in the centre of Washington, accessible to all means of communication and in reach on foot of all the concert halls and other places of artistic work in the city. It is 1401 H street, at the junction of Fourteenth. His studio is quiet and beautifully furnished. His library and various musical works are rich with helpfulness for the serious student; indeed, his conversation is all that is cultivating. He has had great success with vocal work and loves to see the



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Mr. Heimendahl is a central musical figure in Baltimore, where his pupils are many and grateful to him. He is an organist of note, and does much good in a musical way generally. His compositions are extensive and have commanded attention, having been performed by Theodore Thomas, Van der Stucken, Asgar Hamerik, Richard Burmeister and by choral societies in Baltimore, Washington and Buffalo.

The large and superior practical experience of Mr. Heimendahl give him an exceptionally extensive knowledge of musical literature and its interpretation, and he is well prepared to introduce students to the works of the masters written for choir loft, concert field and operatic stage.

#### Aimee Delanoix a Devine Pupil.

AIMEE DELANOIX, soprano, sang at the wedding of Bessie McWood Tuesday of last week at Long Branch, N. J. Her numbers were a selection from "Lohengrin," "It Was a Lover and His Lass," by De Koven; "The Sweet o' the Year," by Willeby, and later at the nuptial reception, "Ah Fors e Lui," from "Traviata," and "The Skylark," by Buck. Mlle. Delanoix created a favorable impression by her charming voice and style. The singer has studied for some time with Lena Doria Devine, and still continues her studies under this excellent teacher.

Some recent press opinions on Mlle. Delanoix follow:

Aimee Delanoix, soprano, sang very sweetly and was repeatedly encored. Her rendition of "Hear Ye, Israel," from "Elijah," was especially commendable.—Plainfield Courier-News.

"The Visit of the Shepherds," a soprano solo, was sung by Aimee Delanoix in her usual artistic style and was one of the best features of the evening.—Long Branch Record.

Delanoix is no stranger to the music critics of Long Branch. She sang the solo parts in the oratorio, Barnby's "Rebecca," and her voice was at its best.—Long Branch Times and News.

First honors of the evening belonged clearly to Aimee Delanoix, who sang in the role of Mabel, "Pirates of Penzance." She has a remarkable soprano voice, clear, full of expression, capable of delicate shading in color and sentiment, compassing the highest notes with strength and ease. Her stage presence was admirable.—Plainfield Press.

Aimee Delanoix was next on the program and her sweet, clear notes made her highly cultivated voice a pleasure to listen to.—Long Branch News.

Delanoix is practically a newcomer to Plainfield, but she at once won everybody by her vocal work. She took every solo in the original score ("Pirates of Penzance"), some of which reached 'giga C, yet there was not the least touch of harshness. Her voice is penetrating and sweet. She was recalled many times.—Plainfield Courier-News.

Of all those who participated, Chas. Wetmore, a tenor, who sang the part of Zerobabel, and Aimee Delanoix, an excellent soprano, who performed the part of Antonie, Belshazzar's wife, deserve the greatest credit. Aside from the very fine quality of their voices, they showed thorough training and control over them.—Brooklyn Eagle.

#### Von Dameck as Soloist.

HALMAR VON DAMECK was the violin soloist at the golden jubilee of the Mozart Verein, October 22, playing Mozart's violin concerto in A major. He pleased greatly, as the following from a leading local German daily testifies: "The well known violinist Von Dameck played with the finish and elegance associated with his name, and made a great success with the public." His string quartet had some excellent engagements last year, and will be heard again.

#### D'ALBERT'S TOUR.

THAT giant of the piano, Eugen d'Albert, is expected to reach the United States on the steamship Oceanic, due here about January 4, and will open his American season at Washington on January 13 with the Washington Symphony Orchestra, under Reginald De Koven, playing the next night at Music Hall, Baltimore, under the same



EUGEN D'ALBERT.

auspices. We append a list of the engagements already booked, practically assuring the tour:

January 16—Private Recital.....Baltimore  
January 22 and 23—Recitals....Baltimore and Washington  
January 24—Combination, d'Albert-Ysaye Orchestral Concert, New York, Carnegie Hall, both directing and playing.  
January 26—Recital.....Troy  
January 27 and 28—Philadelphia Symphony Orchestra.....Philadelphia  
January 30 and 31—Recitals.....New York  
February 3 and 4—Recitals.....Boston  
February 7—Recital.....Detroit  
February 8—Recital.....Muskegon  
February 10 and 11—Chicago Symphony Orchestra, Chicago  
February 14—Boston Symphony Orchestra.....Baltimore  
February 15—Boston Symphony Orchestra.....Philadelphia  
February 16—Boston Symphony Orchestra.....Brooklyn  
February 17—Boston Symphony Orchestra.....New York  
February 19 to 26—Recitals.....Boston and New York  
February 27—Additional Chicago Symphony Orchestra Concert.....Chicago  
(in which d'Albert will also conduct.)  
March 3 and 4—Pittsburg Symphony Orchestra.....Pittsburg  
(in which d'Albert will also conduct.)  
March 6—Private Recital.....Pittsburg  
March 14, 16 and 18—Recitals.....San Francisco  
March 19—Recital.....Stockton  
March 23—Recital.....St. Paul  
March 24—Recital.....Minneapolis  
March 25—Recital.....Duluth  
March 26—Recital (First).....Chicago  
March 28—Recital.....Montreal  
March 30—Brooklyn Institute.....Brooklyn

It will be observed that both Theodore Thomas and Emil Paur relinquish their batons in favor of Eugen d'Albert at Symphony Concerts of their orchestras for certain numbers to be directed by their guest, for d'Albert is not only famous as a piano virtuoso and composer, but also as a distinguished orchestral conductor, and it appears that he

will introduce this function once more after a lapse of thirty years, for it was Rubinstein and Bulow who, coming to us as virtuosos on the piano, also conducted symphony concerts. The intervening dates not specified above and the April appearances are being rapidly covered, and d'Albert's present tour will represent a large number of appearances, as was naturally expected with a profound musical authority such as he is. Eugen d'Albert will play the Knabe piano.

#### Claude Cunningham's Tour.

OWING to the success made by Claude Cunningham, the baritone of the Patti tour last season, he is receiving inquiries for open dates from the best musical organizations in the United States. Mr. Cunningham is booked for a Southern tour in November and December, and he has decided to make a Western tour during January and February, going as far West as the Pacific Coast. A few of the press opinions of Mr. Cunningham's singing are appended:

The baritone, Claude A. Cunningham, easily ranked next to the diva in the favor of the audience. In response to an encore, he sang most delightfully the old Irish melody, "There's a Flower of Roses by Bendemeer's Stream."—Denver News, January 29, 1904.

Claude A. Cunningham sang a baritone solo which was most heartily applauded, and when he appeared once more he was still more cordially received. He sang "Lied an den Abendstern," from Tannhauser, and this Wagner selection was heartily encored. He then sang "Bendemeer's Stream" in lighter vein and was compelled to bow his acknowledgments of the applause. Mr. Cunningham received the warmest tributes of the evening.—Denver Republican, January 29, 1904.

Mr. Cunningham has a rich baritone voice of sympathetic quality and great range, and the soulful temperament so requisite to artistic success.—Scranton Truth, June 1, 1903.

The artist of the evening was Claude A. Cunningham, baritone, whose rich, resonant voice was heard with pleasure throughout the production. His conception and interpretation were all that could be desired.—Scranton Republican, June 2, 1903.

The baritone, Claude Cunningham, sang well and received much applause.—Chicago News, December 10, 1903.

Claude A. Cunningham made a decided hit and had several recalls and two encores.—San Francisco Chronicle, January 8, 1904.

The baritone, Claude Cunningham, sang very excellently and with much dramatic fire. His voice possesses a beautiful, sympathetic quality.—Milwaukee Herald, December 8, 1903.

Claude A. Cunningham, a baritone with a rich, round voice, received an enthusiastic welcome, being compelled to respond to an encore for his singing of Verdi's "Eri tu."—The Salt Lake Telegram, January 5, 1904.

Mr. Cunningham, the baritone, had a great reception for his opening song, and in response to an encore he gave in equally beautiful style "Bendemeer's Stream."—Deseret Evening News, Salt Lake City, January 5, 1904.

#### Russell's Voice Booklets.

THE three booklets on singing issued by the Essex Publishing Company, Carnegie Hall, are meeting with a hearty reception. It is announced that the first edition is nearly exhausted, and a new one is in preparation. Two opinions:

These pamphlets have made a deep impression and are justly said to be of real importance (almost indispensable) to singers.

Mr. Russell says some acute things in his criticisms of freak singers.—D. E. Hervey, in the Call.



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# Chicago.

CHICAGO, October 31, 1904.



**MANAGER DUNSTAN COLLINS** has booked the May tour of the Theodore Thomas Chicago Orchestra as follows: Mt. Vernon, Ia., evening, May 19; afternoon, May 20; evening, May 20. Saginaw, Mich., evening, May 22; afternoon, May 23; evening, May 23. London, Ont., evening, May 24; afternoon, May 25; evening, May 25. Grand Rapids, Mich., evening, May 27; afternoon, May 30; evening, May 30. Battle Creek, Mich., evening, May 31; afternoon, June 1; evening, June 1.

Among the artist engagements which Mr. Collins has not yet announced the following might be mentioned: Mrs. Willard S. Bracken, as soloist with the Indianapolis Orchestra, Indianapolis, Ind., November 21. Minnie Fish-Griffin, Mt. Vernon, Ia., May 19 and 20; Saginaw, Mich., May 22 and 23; Grand Rapids, Mich., May 29 and 30; Battle Creek, Mich., May 31 and June 1; Toronto, Canada, November 29. Jeannette Durno-Collins, Dubuque, Ia., November 29; London, Ont., May 25; Battle Creek, Mich., June 1; Muscatine, Ia., November 30; Toronto, Canada, February 15. Sue Harrington Furbeck, Mt. Vernon, Ia., May 19 and 20; Saginaw, Mich., May 22 and 23; Grand Rapids, Mich., May 29 and 30; Battle Creek, Mich., May 31 and June 1. David Bispham, Mt. Vernon, Ia., May 20; Saginaw, Mich., May 23; Grand Rapids, Mich., May 30; Battle Creek, Mich., June 1. Madame Shotwell-Piper, London, Ont., May 25; Battle Creek, Mich., June 1.

## Gullmant's Recital.

Alexandre Guilmant, the eminent French organist, gave a recital on the evening of Tuesday, October 25, on the magnificent organ of St. Vincent's Church before an audience that completely filled the large and beautiful building. M. Guilmant is, as the world knows, a master, perhaps the first living master, of the grand instrument. Certainly his performance on last Tuesday will long be remembered as the most remarkable organ playing that Chicago has ever heard. His program was a representative one, comprising the B minor prelude and fugue of Bach, an "Elevation" in E flat by Klein, the Guilmant sonata No. 7 in F, Capocci's scherzo in D, Buxtehude's chorale "Ach Herr, mich armen Sunder," the Handel concerto in D minor, an improvisation, and the Dubois "Hosannah." The fugue was a clear, reposeful, powerful exposition of Bach's masterly polyphony, while in the widely diversified selections which followed he revealed a strikingly beautiful manipulation of registration, while his artistic phrasing and shading, the wonderful dynamic contrasts, and most of all the exquisite use of nuance and accent, the more wonderful on

an instrument on which all finer accents must be rhythmical rather than dynamic were evident. That feature of his performance which attracted most attention and evoked the most criticism was the improvisation on the familiar hymn "Abide With Me." It revealed his mastery as did nothing else on the program and impressed his hearers with his consummate musicianship and his complete control of all the varied possibilities of his instrument. He presented the theme in many forms and moods, working up to a logical and effective climax.

## Karl Reckzeh Plays.

On the afternoon of Tuesday, October 25, Carl Reckzeh was heard in piano recital before the Chicago Musical College Extension in Kimball Hall. His program would have taxed the powers of an older and more experienced artist. The first part, which comprised the Mozart fantasia in C minor, the Beethoven "Andante Favori" and the Schumann "Grillen" and "Aufschwung," while showing to advantage his fine command of tone and excellent appreciation of dynamic values, did not fully reveal his abilities. But in the numbers which followed he displayed qualities both of technic and musicianship which entitle him to a place of honor among the pianists of Chicago. In placing the twelve Chopin studies, op. 25, on his program he stamped himself a pianist of the highest ideals and most serious intentions. Especially in the small A minor study, the big study in sixths and the octave study in A minor he attained to technical and musical heights that were really far beyond the ordinary. If in some of the smaller and daintier studies there occurred an occasional technical roughness it is to be forgiven in the light of the splendid bravour with which he delivered the larger but not less difficult studies. The three Liszt numbers, the "Frühlingsnacht" (Schumann), "Waldeinschneien" and the "Twelfth" rhapsodie, which concluded the program, were full of temperament and enthusiasm.

## American Conservatory Recital.

The Saturday afternoon recital at Kimball Hall by E. C. Towne, Leon Marx and Earl Blair attracted an audience which again filled the hall to overflowing. The program was a varied one. Mr. Blair was heard in two groups representing Mozart, Beethoven, Moszkowski and Chopin. He displayed a clean, careful technic, full and sympathetic tone, and played with fine control. He is an exceedingly talented young man, and is developing into a promising artist. Mr. Towne gave a group of Schubert songs with admirable taste and sincere musical feeling, while the aria "Onaway, Awake, Beloved," from Coleridge-Taylor's "Hiawatha's Wedding Feast," was given with fine enthusiasm.

Mr. Marx played the first movement of the Mendelssohn concerto for violin with all the artistic finish and tonal beauty that Chicago audiences have learned to expect from him. It was a performance full of poetry and sentiment, and called forth the heartiest applause. His last number presented the "Adagio Religioso" of Vieuxtemps and Joachim's transcription of the second "Hungarian Dance" of Brahms.

## Hofmann's Recital.

Josef Hofmann played to a sold out house in Music Hall on Sunday last. His recital will be reviewed at length in the next issue of THE MUSICAL COURIER.

## CHICAGO NOTES.

### Dickinson in St. Louis.

Clarence Dickinson, the distinguished organist, of Chicago, gave two very successful organ recitals last week at the St. Louis Exposition. His programs included numbers by Hollins, Bach, Liszt, Dickinson, Lemare, Widor, Guilmant, Seeböck, Elgar, Weber, Saint-Saëns, Mendelssohn, Vierne, Nevin, Mereaux and Raff.

### The Chicago Musical College.

A very interesting pupils' recital was given last Saturday afternoon at Music Hall, under the auspices of the Chicago Musical College. Each number showed careful and conscientious study, and a highly acceptable performance was the result. Especial attention was attracted to the playing of the Vieuxtemps F minor concerto by Nicoline Zedeler, a pupil of Theodore Spiering, who exhibited a remarkable technic, together with a warmth and beauty of tone seldom heard from a girl of sixteen.

Mabel Himoe, Florence Hurst, Lillian Burfield and

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Moses Boguslavski, all pupils of Rudolph Ganz, did some remarkably good piano playing. They were all heard in compositions of Franz Liszt, giving the "Twelfth" rhapsody, the "Ricordanza," the Hungarian march and the "Carnival of Pesti." The latter work, which fell to the share of Mr. Boguslavski, was splendidly given. This talented boy has attracted the attention of some of Chicago's most musical people, and is soon to give a musicale in the home of Mrs. Archibald Freer, 112 Lake Shore drive. The vocal numbers on the program were ably given by Helen Allyn and Mrs. Harold Humi, pupils of William Castle.

#### Wells and Burton in Madison.

Howard Wells played at Madison, Wis., on October 20, in a joint recital with Arthur M. Burton. The recital was given under the auspices of the music school of the University of Wisconsin. Press comments are as follows:

It is quite within the bounds of truth to say that a more appreciative assemblage of the music loving people of Madison has scarcely ever before gathered at a recital, the occasion affording them an opportunity to manifest their appreciation of Mr. Wells' remarkable talent as a pianist.—Madison Democrat, October 21.

Library Hall was comfortably filled last evening by the music lovers who had been attracted to the piano and song recital of Howard Wells, pianist, and Arthur Burton, baritone. The audience was an exceedingly enthusiastic one, and both gentlemen were recalled many times.—Wisconsin State Journal.

#### Chicago Orchestra Begins.

The Chicago Orchestra, Theodore Thomas conductor, will open its fourteenth season of concerts next Friday afternoon and Saturday evening at the Auditorium. One novelty appears on the program—a novelty not only to Chicago but to the whole country as well—Elgar's overture, "In the South." It is said that this new work is one of the best from Elgar's pen. There is room for much improvement over the last works of his heard in Chicago.

#### American Conservatory Notes.

Heniot Levy, who joined the faculty of the American Conservatory this fall, will give his first public piano recital at Music Hall, Fine Arts Building, Wednesday evening, November 23.

One of the prominent piano teachers of the American Conservatory is J. Clarke Williams. Mr. Williams enjoyed a musical training of unusual thoroughness. After graduating at the American Conservatory with the highest honors he entered the Royal High School of Berlin, where he studied under Heinrich Barth and other masters. Returning to this country he was engaged as piano instructor by Mr. Hattstaedt, a position he has held with honor to himself and to the conservatory for over ten years. Mr. Williams enjoys a fine patronage, his class containing a number of excellent players.

The Symphony Club, conducted by Cyril Graham under the auspices of the American Conservatory will resume its sessions for this season on Friday, November 4, at 12:30. Mr. Graham will on that occasion speak on the following subject: "Concert Going; an Important Part of Musical Education." In addition the afternoon's concert of the Chicago Orchestra will be outlined and analytically discussed.

GLENN DILLARD GUNN.

#### "Memorizing," by A. J. Goodrich.

A NUMBER of students and guests assembled Wednesday afternoon of last week at A. J. Goodrich's downtown studio, 136 Fifth avenue, to hear an illustrated exposition of the new method of memorizing by the author.

Mr. Goodrich said in part:

"The plan of this system is intended to do away with the old, slavish process of rote memorizing. We do not now repeat a passage over and over again until it is 'memorized,' but we seek to apprehend the design of the music, and thus recreate the composition. It is usually difficult and frequently impossible to remember music that has not been mentally assimilated. We merely follow an inviolable psychologic principle when we proceed upon the theory that memory must be aided by some form of impression or sensorial effect, or by the application of inherent laws which tend to reveal the design and structure of the music to be learned. There is as little reason for reading every note as there is for spelling every word in the perusal of a book." Mr. Goodrich then enumerated the different agencies employed in his memorizing system: "(1) Familiarity with the elemental material of music—scales, chords, measure and rhythm; (2) the principles of harmonic progression; (3) analysis of the musical design; (4) the continuation or enlargement of a design according to the same thematic devices employed by the composer; (5) conventional outlines of form which reveal the order and tonality of the different divisions and subdivisions in certain styles of music. We find that the governing principle in music construction is sequence. Therefore the student is schooled in the various forms of sequence, such as melodic, harmonic, free, strict, diatonic, chromatic, partial and interrupted."

Mr. Goodrich introduced Pasquale Fallarico, a boy of twelve, as the illustrator of the talk. A motive of three notes was selected from Schubert, and only this was given to the young pianist. He was required first to make a minute analysis of this motive; key, time signature, rhythm, melodic construction, &c., were named. Then the design was continued in natural diatonic sequence order, ascending to a cadence an octave above the starting point. Then it was played in descending order, and the movement increased from andante to moderato. The outline was then taken in reverse order by the left hand, up and down an octave.

"Now," said Mr. Goodrich, "if you will combine the two parts, the contrary motive in the left hand will serve as a simple counterpoint to the original theme." This was successfully accomplished, transposed into various other keys, and the movement still further increased. Altogether a passage of about ninety notes was re-created from the single motive of three notes. In the same manner a cadenza from Beethoven was constructed from the same three notes, illustrating a different form of sequence. To guard against the possibility of error the lad was requested to name the notes to be played before they were actually sounded on the piano. Mr. Goodrich explained that no previous rehearsal had taken place, but that Master Fallarico was merely invited to be present with the other guests, though he knew that the lad was quite familiar with analytical harmony. The demonstrations were all successful, and appeared like revelations to nearly everyone present.

At the conclusion Mr. Goodrich said he would ask Master Pasquale to perform a few of his own compositions, which had been composed as practical applications of his theory lessons under Mrs. Goodrich. The author stated that while these juvenile effusions were mostly tentative, they inspired the hope that this little Americanized son of Italy would become a real composer. Mr. Goodrich added, rather facetiously, that if the pieces proved disappointing he would shoulder the responsibility upon Mrs. Goodrich, who had been the lad's only theory teacher. Pasquale then played a menuetto, bourree and romanza, and the hearty applause which followed each piece showed that they were thoroughly admired.

#### JOSÉ VIANNA DA MOTTA IN LONDON.

THE following is what some of the London papers have said of José Vianna da Motta:

José Vianna da Motta, who gave the first of four historical recitals in Bechstein Hall, possesses all the qualities that are wanted for the early harpsichord music, and it was, for some reasons, to be regretted that his first program was arranged to cover the whole period before Beethoven, that master being represented at the second recital. The audience would probably have been glad to hear more of the harpsichord works which he plays with such a dainty grace. The player may or may not be a performer on the harpsichord, but he has a rare instinct for what is required in transferring the harpsichord pieces to the piano. The player's touch is delicate and sympathetic, and his neatness of execution is very remarkable even in these days.—Times, February 12, 1903.

Yesterday afternoon José Vianna da Motta, a Portuguese pianist, who has studied under Scharwenka, Liszt and Von Bülow, gave the first of four historical piano recitals at the Bechstein Hall. He has a beautiful touch, clean, crisp and singing, as the need arises, and he is thoroughly in sympathy with old music. Especially good was his playing of a set of compositions by Bach. It had the merit of clearness and neatness in the execution of ornaments, the voices were also distinct, and in general the detail was subordinated to the whole effect. Nor was there anything dry or intellectually "superior" in his view of Bach. From his recital yesterday it can be said that in Da Motta we have a pianist of uncommon gifts.—Daily News, February 12, 1903.

In the afternoon at Bechstein Hall José Vianna da Motta gave the first of a series of historical recitals. He is a Portuguese who has received his education in Germany, and in his case the mixture of north and south has proved a very admirable one. Da Motta has a beautifully crisp technique and a sympathetic tone, and plays the old music with excellent restraint, yet without heaviness or hardness. His playing of three Scarlatti pieces was in all respects delightful, and his playing of a prelude and a prelude and fugue from Bach's "Wohltemperiertes Clavier," and of Bach's "Italian Concerto" was perfectly artistic. Very admirable, too, was the way in which he differentiated between Bach and Handel, and Haydn and Scarlatti, and yet never became modern. His next appearance will be looked forward to with unusual interest.—Morning Leader, February 12, 1903.

#### Daniel Frohman Going Abroad.

DANIEL FROHMAN will sail for Europe on a short business trip November 8 on the Kaiser Wilhelm. He will return about December 1.



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## Musical Clubs.

**Keokuk, Ia.**—Under the auspices of the Y. M. C. A. the Ovide Musin Company will appear on November 17.

**Bloomington, Ill.**—The opening concert of the Amateur Musical Club was given recently, this first concert being a free organ recital by, Ruth Baller Mueller. Mrs. Mooney and Mrs. R. A. Noble will give the second recital and much of the best talent of the club will appear upon the early programs. Entertainment day will occur on November 26, and an artists' recital will be given in December. Four student afternoons will be held during the year at private homes.

**Seattle, Wash.**—The program of the Ladies' Musical Club was recently given by Anne Evendon White, Ida Gray Scott, Bernhard Walther, Henry T. Hanlin, Mrs. A. S. Kerry and Mrs. Douglass Ross.

**Kansas City, Mo.**—The Kansas City Choral Club was organized recently. Its business management is under the control of Alman Barrett, Glenn H. Woods is director and Elmer Harley is secretary. The meeting place is 312 Pepper Building, every Monday night. The club expects to devote itself to almost every form of music, save ragtime, and will give a concert before Christmas, when all the solo parts will be sung by Kansas City singers; in other words, it will foster home talent and not waste its money bringing on outsiders at high rates, who often are not so good. The personnel of the organization shows some fine voices among its members, the list being: Elva Crosby, Callie Clark, Irene Armstrong, Dorothy Lyle, Alice Barbee, Mrs. MacClay Lyon, Mrs. L. J. Kelly, Mrs. S. S. Gunlack, Mrs. Ernst Darnall, Jean Clark, Mrs. Ernest Baer, Mrs. Will Miller, Mrs. D. E. Moran, Mrs. W. C. Corn, Mrs. A. J. Cook, Ed House, J. C. Crump, Fred Wallis, O. W. Spencer, H. F. Spencer, Charles Larson, Dr. F. C. Banta, S. S. Gunlack, Dudley Eaton, George Taylor, Ralph Smith, Ed Strong, T. C. Lee, J. H. Burris and W. N. Sparrow.

**Detroit, Mich.**—Elaborate preparations are being made by the program committee of the Tuesday Musicales for the morning concerts. The general subject for discussion will be "Modern Musical Centres of the World." The first morning affair will be given November 8 at the residence of Mrs. L. S. Trowbridge, 609 Jefferson avenue, when Jennie L. Stoddard will speak on "Music Centres of the West"; December 13, "Berlin," by Clara Heberlein, at Mrs. R. A. Newman's, 1630 Jefferson avenue; January 10, "Paris," by Mrs. Abel, at Mrs. J. S. Newberry's, 483 Jefferson avenue; February 7, "St. Petersburg," by Mrs. S. Olin Johnson, at Mrs. F. K. Stearns', 1685 Jefferson avenue; March 7, "London," by Mary Christie, at Mrs. W. H. Murphy's, 30 Putnam avenue; April 4, "Boston," by Mrs. H. W. Skinner, at Mrs. S. Olin Johnson's, 56 Rowena street.

**Hornellsville, N. Y.**—The preparations for the work of the Musical Culture Club have been perfected by the board of directors, consisting of Laura Stevens, president of the society; Mrs. Edward Davis, vice president; Bertha Cadogan, chairman; Mrs. Charles Philipps, treasurer; Miss Curtis, recording secretary; Abbie Tuttle, corresponding secretary; Nina Rawson, Federation secretary; Mrs. Bert Santee, Miss Nichols and Mateal Allen.

**Rantoul, Ill.**—The Amateur Music Club met recently with Mrs. Dr. Brewer.

**Toledo, Ohio.**—A tribute to the memory of Mrs. Harry Dachtler was adopted at the meeting of the Eurydice Club some time ago.

**Le Roy, N. Y.**—The Woman's Club gave a musical evening not long ago, the program given being entirely by local talent.

**Rockford, Ill.**—Members of the St. Cecilia Club gave the first club recital of the season recently in Axel Titus' studio.

**Memphis, Tenn.**—The Nineteenth Century Club, department of music, Mrs. E. T. Tobey chairman, recently gave a program, the soloists being as follows: Edith Gar-

land, S. W. Pearce, Heber Coleman, Pearl Hughes, Rosalind Klein and Rose Mageveny.

**Montgomery, Ala.**—A musical club has been organized, with Dr. C. R. Hodge as director.

**Bowling Green, Ky.**—The Woman's Musical Club had Alfred D. Shaw as soloist for a recital which took place not long ago.

**Salt Lake City, Utah.**—Martha Royle King is organizing a Ladies' Choral Society. She has twenty-five voices to begin with, and proposes to increase this number to 100 members.

**Louisville, Ky.**—The Musical Club is rehearsing Bach's "Christmas Oratorio," which will be given by the chorus, Philharmonic Orchestra and soloists about the first of the new year. The chorus now numbers nearly 100 voices.

**Binghamton, N. Y.**—The program for the meeting of the Clef Club was given by Miss Fowler, Rose Sheldon, Mrs. Hitchcock, Miss Moehle, Miss Clark and Miss Baird.

**Newark, N. Y.**—A temporary organization of a musical society has been made by prominent singers. I. N. Croucher is the president and Grace Sheffield secretary.

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## Musical People.

**Stillwater, Minn.**—A lecture-recital by Francis Walker, baritone, accompanied by Mrs. T. A. Whitworth, piano, and Carl Marty, organ, was given at the Sawyer House not long ago.

**East St. Louis, Ill.**—Recently Prof. Chas. W. Galloway, assisted by Mrs. Benjamin T. Chase and Robt. M. Smith, gave an organ recital in the auditorium of the First M. E. Church.

**Portland, Me.**—A piano recital was given at the home of Mr. and Mrs. Fred E. Haskell, Cumberland avenue, not long ago by Josephine Deering Webb, a pupil of Mae Frances Haskell. Miss Webb was assisted by Marguerite Clarke, violinist, and Hartwell Fletcher, vocalist.

**Norfolk, Va.**—Anton F. Koerner, organist and choir-master of St. Luke's P. E. Church, gave an organ recital in the new Baptist church at Newport News recently.

**South Bend, Ind.**—The annual recital of the pupils of Charles Ovide Blakeslee was given at the Auditorium Annex not long ago. The recital was divided into two parts, the first being a cantata, "Paul Revere's Ride," by Dudley Buck, presented under the direction of Mr. Blakeslee, with the Messrs. Johnston and Cummins as soloists. The second part was miscellaneous.

**Lodi, Ohio.**—Mae Eugenia Hoegner and pupils recently gave their second recital of 1904 in the Congregational church of Lodi.

**Elgin, Ill.**—A piano recital was recently given by the pupils of Carrie Dickinson, assisted by Mrs. C. T. Dahlin, at the home of Miss Dickinson on Chicago street.

**Whitehall, N. Y.**—A musicale was recently given by Nellie Matheson at her home.

**Bucyrus, Ohio.**—Fred J. Leitz gave a music recital at his home recently to his class of thirty pupils.

**Danville, Ill.**—Professor Schaeffer, of Danville, assisted by his pupils, Mrs. Bertie Smoot and Vida van Allen, of Pilot, gave a music recital in Oakwood recently.

**Westminster, Md.**—At Western Maryland College recently Mary H. Brown gave her ninth organ recital, playing with marked success.

**Long Island, N. Y.**—It is proposed to give a series of recitals monthly in St. George's Church during the winter. Two have already been arranged for. The first will be given on November 1 by Mr. Hahn, the organist of St. George's, assisted by piano, violin and possibly cello. There will also be two or more vocal selections. The second recital will be given early in December by J. Warren Andrews, organist and musical director of the Church of the Divine Paternity, New York city.

**Louisville, Ky.**—Lillie Logan Kean gave a recital of French, German and English songs at the Weissinger-Gaulbert Building recently, assisted by Corneille Overstreet, pianist, and Mrs. Edwin Whitney, accompanist.

**Greenville, S. C.**—At a concert recently given Mrs. R. H. Kennedy presided at the organ. Among those who took part were Mrs. McBrayer, Madge Thompson, Mrs. W. P. Conyers and Mrs. Ed Conyers, Joseph A. Mc-

Cullough, Jones McCrorey, Mr. Eaton, T. P. Cothran and Professor Hagerstrom. Bettie Mauldin gave several selections on the violin.

**Freeport, Ill.**—The faculty of the Conservatory of Music is Ray G. Edwards, director; George Edwards, Edwin W. Boshier and Helen Decker Edwards.

**Glens Falls, N. Y.**—Leonie C. Dumais, of Troy, recently gave a song recital.

**Madison, Wis.**—A piano and song recital was recently given by Inga Sanberg, pianist, and Margaret Daniel, who have lately been added to the corps of instructors of the school of music.

**Canton, Ohio.**—A recital was recently given by the piano pupils of Miss Hale, assisted by Florence Wielandt, soprano.

**Kingston, N. Y.**—A musicale was recently given by Mrs. George J. Smith at her residence on West Chestnut street. Those who took part were Jeanne Clerihew, soprano; Avie Boxall, harp; Hans Kronold, cello; Perry Averill, baritone, and Arthur Rosenstein, pianist.

**Macadoo, Pa.**—A musicale recently took place at the home of Eliza McDonald.

**Corning, N. Y.**—Louise Hill, instructor in vocal music at the Academy, has organized an orchestra among the students, which will play the accompaniments for the singing lessons, and once a month or six weeks will give a recital to the students. Thomas McNamara has been chosen leader.

**Ashland, Wis.**—Miss Hoppin and Mrs. D. J. Mowatt gave a musicale not long ago in Miss Hoppin's studio in Wilmarth Block. A number of the best musicians of the city took part, including Miss Puffer, Dr. Moreck and Victor Streator.

**Parkersburg, W. Va.**—Two musicales were recently given by pupils of Nellie E. Yale.

**Rockford, Ill.**—The first pupils' recital at the Rockford College of Music was given recently. An assistant teacher has been added to the piano department, Edyth Litrodt, of Rock Island, who will assist Mrs. A. D. Bodfors.

**Elgin, Ill.**—The third in the series of four organ recitals by Thomas Egbert Perkins was given at the First Congregational Church recently. Mr. Perkins was assisted by Louise Chisholm, soprano.

**Benton Harbor, Mich.**—All the programs at Library Hall from now on will be under Arletia Bell's direction, with the exception of Composers' Day, at which time Lucy Van Horn, Ina Rae Smith, Hazel Jackson, Mr. Reese, Mrs. W. J. Merwin, Miss Olney and Mrs. Gowdy will give the program numbers.

**Columbus, Ohio.**—A recital was recently given by the pupils of Louise Noltemeyer.

**Salt Lake City, Utah.**—The first prospectus and catalogue of the Utah School of Music has just been issued, and states that "a school of music in Utah, one that shall be worthy of the name, is the fruition of a hope long entertained by its leading artists." The officers of the school are Prof. J. J. McClellan, director; Hugh W. Dougall, secretary; Tracy Y. Cannon, treasurer; and the faculty are as follows: Piano, Prof. McClellan, Mr. Cannon, Mrs. E.

F. Perkins; vocal, Agatha Berkhoe, Emma Ramsey, Mr. Dougall; violin, Willard Weihe; organ, Prof. McClellan, Tracy Cannon; physiology of the voice, Dr. L. W. Snow.

**Richmond, Va.**—A musicale was given recently at the residence of Mr. and Mrs. A. B. Guigon, No. 933 West Grace street.

**Zanesville, Ohio.**—A song recital was given recently by Cecil Fanning, of Columbus, at the residence of Mr. and Mrs. J. C. Harris, on Convers avenue.

### Critics Admire Witherspoon.

ADDITIONAL press opinions on Herbert Witherspoon's art follow:

Herbert Witherspoon, the celebrated basso, of New York, gave one of the most delightful and artistic song recitals ever heard in this city in the St. Cecilia Auditorium last night. Mr. Witherspoon has a beautiful voice of admirable volume and rich musical quality. The charm of his voice and the value of his work lie in the art, the polish and finish he displays. His method and his tone production are a near approach to the goal of perfection.—Grand Rapids Herald.

Mr. Witherspoon's mellow, evenly registered voice was at its best, and he gracefully responded to the tempestuous encores.—Grand Rapids Evening Press.

Mr. Witherspoon was in excellent voice. His low tones being round and musical, while the higher registers were clear and unforced. His songs were beautifully phrased and enunciated, and one, a monotone by Hahn, derived its beauty from the delicate shading, the pitch being unchanged from the beginning to the end.—Pittsburg Times.

Mr. Witherspoon's aria, "Mighty Lord," was a fine production in intensity and beauty of delivery, yet it in no way interfered with the religious aspect, which at all times was precious guarded.—Bethlehem Times.

Herbert Witherspoon, the baritone, followed with an air from "Don Giovanni." Mr. Witherspoon is a true artist. His voice is finely balanced and his coloring vivid, and he also instills a great deal of dramatic action into his songs. The Mozart selection is a long one and calls for an unusual range of voice, but Mr. Witherspoon gave it an excellent rendition. He is, no doubt, the vocal star of the festival. His work is uniform and he is as good in a German lied as in a deeper Wagnerian strain. He was enthusiastically applauded and responded to two encores.—Rockford, Ill., Republic.

Herbert Witherspoon is an artist of recognized merit. He has a fine basso, which he uses with excellent taste. He is master of the art of interpretation and all his work is scholarly and finished. He gave a fine interpretation of the "Don Giovanni" aria, and in response to an encore sang Mephistopheles' serenade from "Faust," which was given with fine tone coloring.—Rockford Register-Gazette.

Mr. Witherspoon delighted everyone. His voice is a noble instrument, so big and strong and resonant that it fills the auditorium and thrills the hearers. He was particularly pleasing in the larger things. In the air from "L'Etoile du Nord" he sang magnificently and displayed his wonderful vocal powers to the fullest. One is unaccustomed to hearing anything in the coloratura line from a basso, but his singing of the cadenza was wonderfully smooth and accurate and the trills displayed a high degree of vocal skill.—Rockford Star.

### Gustave Kogel Arrives.

GUSTAVE KOGE, the conductor, arrived Tuesday morning on the Kaiser Wilhelm, and, as already announced in THE MUSICAL COURIER, will conduct the first concert of the New York Philharmonic Society.

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"He has beauty of tone and executive brilliancy. The spirit was generally penetrating."—*London Daily Mail*.

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